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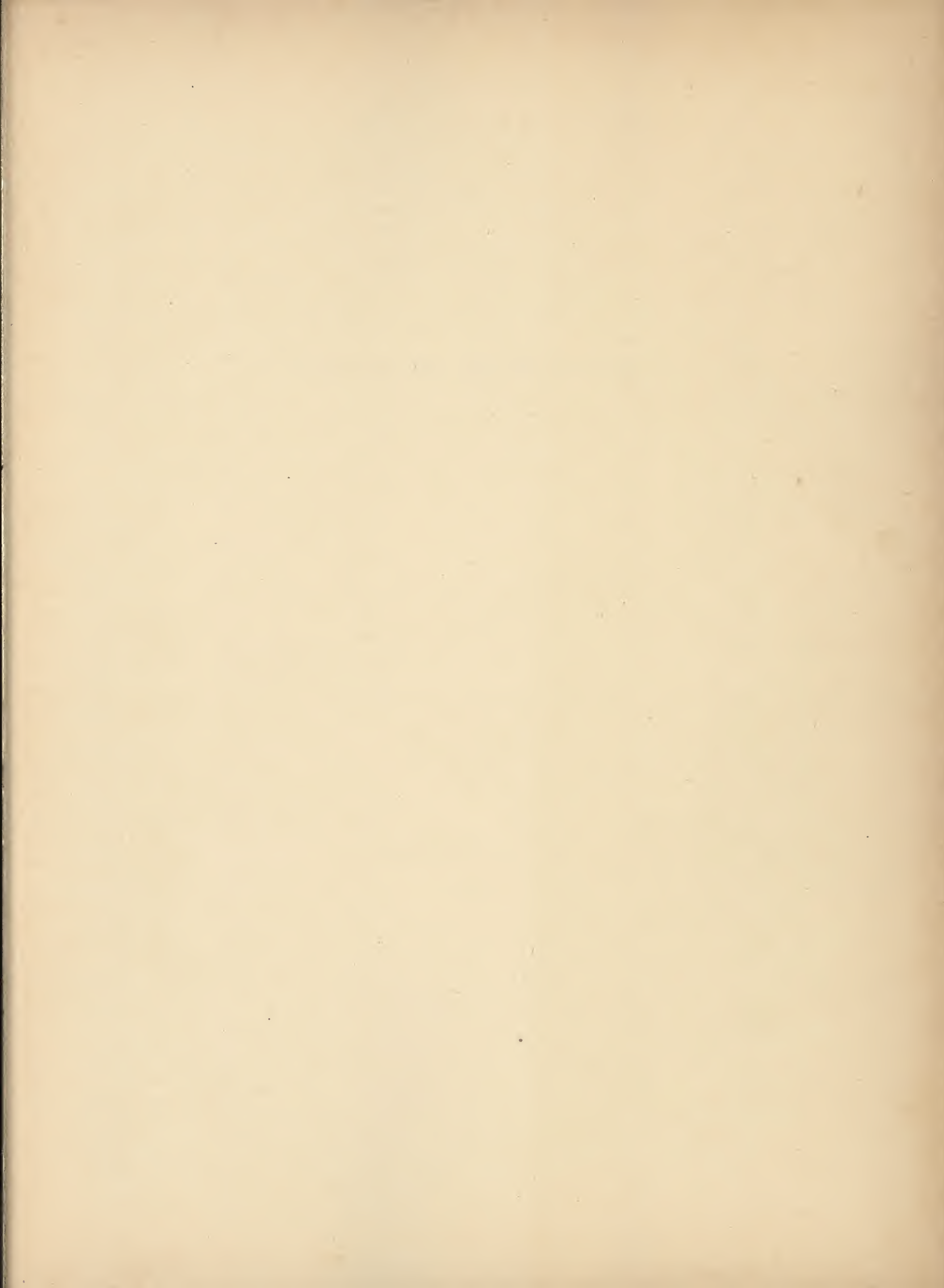
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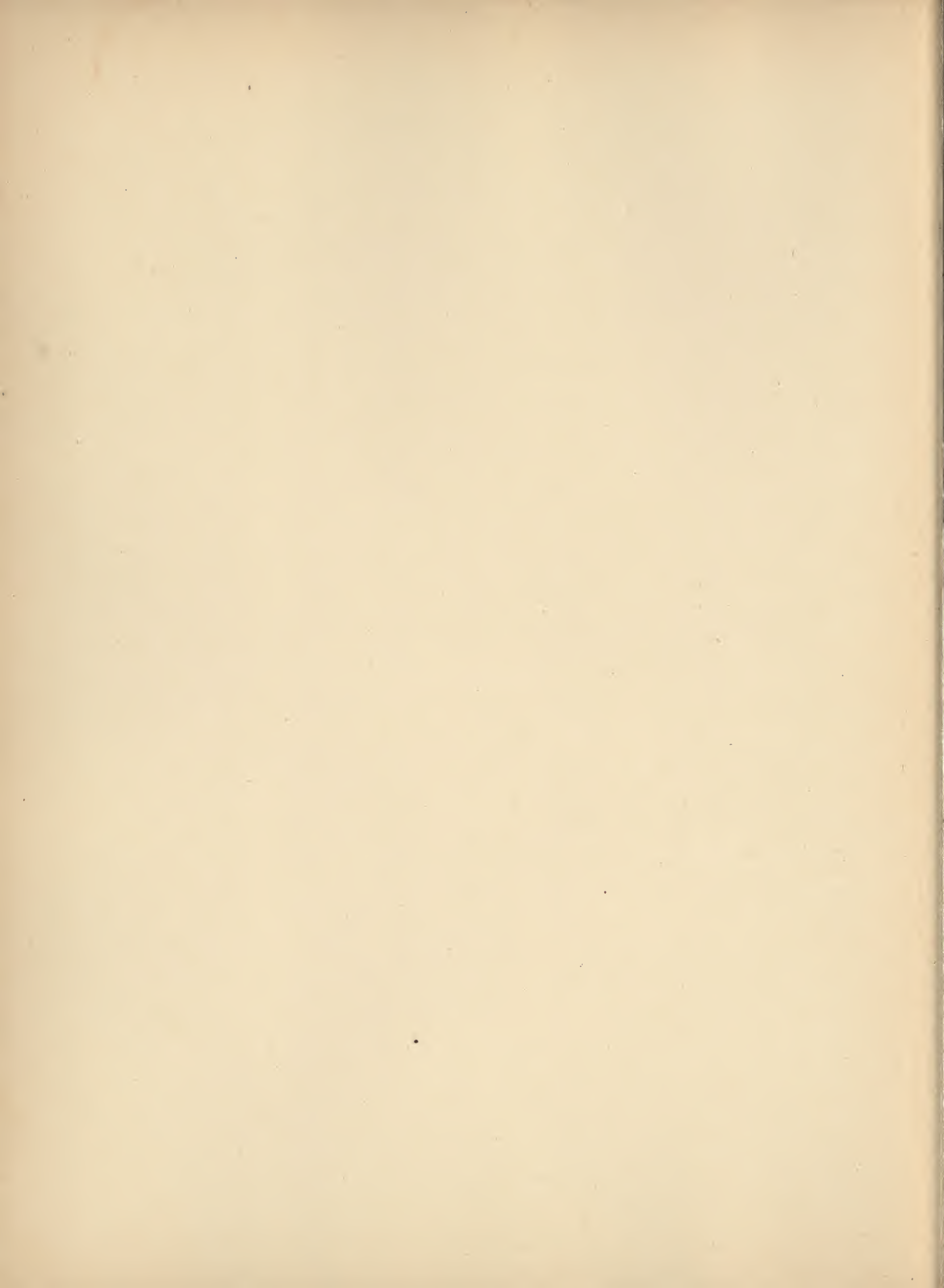
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Houses For Good Living



Dwight H. Thomas HOUSE • Through the birches.

Houses

FOR GOOD LIVING



by
ROYAL BARRY WILLS

ARCHITECTURAL BOOK PUBLISHING CO., INC.
NEW YORK CITY



Photograph by my good friend CHARLES H. FLOOD.

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Coakley HOUSE • Living-room Window.

TO MY WIFE
WHOSE ENTHUSIASTIC INTEREST IS
MY CONSTANT INSPIRATION

FOREWORD

NO matter where you go in this broad land of ours, well designed houses are rare. Design is a comprehensive word connoting an inward fitness of plan as well as exterior charm. That, of course, is a very normal condition in a world where the better than average product is always an exception to the rule, even though a good design or a superior article may cost no more to produce; where too often, the architect, builder or manufacturer works within the limitations of his own experience and knowledge, and will not rise above himself unless impelled to do so by the ultimate consumer.

In small houses the repetition of less than adequate design is made possible because the purchaser commonly lacks a real standard of values to which he can refer his judgment of what is good or bad in domestic architecture, or he cannot coordinate his mental confusion of peeves and desires. In the absence of such special training he accepts something at the "right price" or something to which his eye has accustomed itself, and we have another of those so-called "vicious circles", about which one hears.

This book attempts to break the continuity of mediocre house design, by giving you essential facts concerning the true possibilities of the small house, through photographic illustrations and by means of analyses that help to marshal your thoughts, and group them into a clear picture of your family needs and what you have a right to expect in the house you build.

Remember that in the beginning is your family group—a fundamental living unit made up of persons of varying age, sex and interests, with a common need for shelter, food and rest.

To preserve the vital health and happiness of this group and keep it intact during the long years from cradle to college, your house plan must meet individual requirements as unlike as child play and study—simultaneously if necessary.

The exterior problem of visual charm in domestic architecture may not be as wholly indefinable and involved a thing as the average person imagines. It is subtle but not accidental, and comes from processing the owner's personality in a bath of good design, for expression through boards and timbers, brick and stone.

Good planning has logical relationships that hold in every case, and design, even when removed from period styles, is full of basic tenets and disciplines which are a check against wild or clumsy solutions. The real architect knows these things for what they are worth and lets them condition his taste and inventions, as he strives to express each client's personality and give to each of his houses charm in its own right.

The houses shown herein are many and varied and most of them have received national recognition, largely because they solved the owner's personal problem satisfactorily and gave expression to his way of living.

- *Acknowledgments*

Grateful thanks are due to Mr. Hugh A. Stubbins, Jr. for his collaboration on the modern houses, and to Miss Dorothea K. Harrison, who so ably assisted on the landscaping of the Hickey house.

The sensitive hand of Mr. Phillip W. Ansell is felt in the gardens of the Brooks and Coakley houses.

Photography is something more than the click of a shutter, as may be seen in the pictures, most of which were taken by Mr. Arthur C. Haskell.

CHAPTER ONE . . . In which you analyze your needs

IT IS a truism to say that a house should be "functional", which implies a plan that will fulfill its proper duty as a background for family life. Elementary common sense tells you that. In a further definition of "functional", opinion may differ to a degree. For instance, some allege that the house is a machine for living and, rather particularly relish the word "machine". They would reduce plan and design to a matter of cold logic, on the premise that problems in the design of mechanisms lend themselves to ideal solutions, whose beauty IS their perfect functionalism.

My contention varies in this wise. A house is the core of your family life, in which you live, relax, and bring up children. Its plan is pointed to suit your own specific routine of living, so it is functional according to your own ideas and demands of functionalism. Probably the more mechanical units, such as kitchen, laundry and bathroom, will fall into familiar patterns, but the rest should be cut to fit. The architect may not agree with certain of the plan arrangements, but it is hardly his duty to convert you to an "ideal" standard of living, beyond declaring the existence of such a theory. Indisputably the habits of your own family group—wife, children, servants and pets—carry the weight of influence in determining plan layout, all of which means that long before you consider buying land or interviewing an architect you should examine your ways with an analytical eye, and record the observations. Make a thorough job of it, inside and out, remembering that you have always wanted a sound-proof, radio-free study or workroom, or that you enjoy al fresco dining, relaxing and games, which will make certain demands of a building lot.

The following chart will help you carry out this assignment. (See page 17.)

LAND or TERRAIN: In making this analysis remember that you are analyzing yourself and your living habits, rather than the house you hope to build. The latter will naturally grow out of, or be the result of, this approach to the problem.

Setting of the House

WHICH MEANS the land it should be set upon. Beyond the bare, minimum area of ground on which the house grows, your family proclivity for games or gardens or lounging in the open can only be satisfied by a certain type of lot. Are you essentially country people? Do you go in for wearing tweeds and brogues at all hours of the day? Are you horsey or doggy, and are you quite unhappy if there are not potato diggers etched against your sunsets, or cows going by to pasture in the morning? If so, your house must be out beyond the edges, but do not confuse armchair sentiment with primordial urges, because most people really prefer to remain with the herd. They depend on group effort and a plentitude of neighbors to keep themselves happy. It must be an easy walk to station, corner store and church.

Country Living

THIS HAS FOUR FACETS—

- a) The quiet spaciousness of a small village.
- b) A rural cottage on a road outside the corporate limits.
- c) A farm group for the genuinely bucolic.
- d) A country estate with its dependencies, lying within ample grounds.

If your budget is limited you will have to accept simplifications in the "necessaries" which a city or suburban dweller takes for granted. Electricity and telephone there will be, but seldom is there gas. Police and fire protection exist and the town runs a snowplow in season, but not up to metropolitan standards. All the tasks and activities that you fare forth to engage in will be harder by reason of distance.

None of these points has overwhelming significance if you really enjoy country life, but it is highly desirable to determine in advance that you are a genuine enthusiast. Children will love it and thrive, and this should insure for country living, its day in court.

Social life on a country estate is one thing, and another on a small holding, for there you cannot create an artificial and selected environment. Because you are less wealthy you are less mobile or free to extend copious weekend hospitality to distant friends. In short you cannot avoid living naturally. That is no hardship but it does need an adaptability to the different social routine and accent of real countryfolk.

Suburban Living

THIS MAY BE identical with country living, depending on ease of access, but usually the term connotes a more populous district with house lots running from one quarter to one acre in size. You choose the metropolitan suburbs because, beyond a certain point, you prefer people to space, and demand more in the way of frequent and rapid transportation, public services, fire and police organizations, shopping facilities, public schools or churches.

The twin selection of suburb and lot has a far greater significance than the mere acquisition of a privately owned address. I wonder if prospective suburbanites curl their minds round some of these more subtle implications and resolve them?

Where will you build? An enthusiastic, already built friend may settle that for you, but here are some phases of groping towards a solution. You imagine yourself in the geographical center of a metropolis and deliver swift, categorical opinions as to the pros and cons of its suburbs.

The eastern section is hopeless, slummy at first and Jerry-built beyond; that's out. Westward there are opportunities in two or three politics-ridden communities, and ten to twenty miles out, West to Northwest, one finds good territory, now receiving new construction in the ten to twenty thousand dollar class. Northern suburbs strike the golden mean; though still far from being completely built-over they have long established, self-respecting middle class reputations. The South and both its quarter-points have many above the average centers and suburban developments of the "smarter" variety.

Your probable next thought is to toy with an idyllic picture of a shiny new Ford standing before a trim new house in a "smart" new development. Everything is freshly out of the bandbox.

Following easy acceptance of this locale you begin to investigate land costs, tax and utility rates, and all the necessary food for body, mind, and spirit listed in the first paragraph. Everything is likely to be accepted or "justified" except the unmitigated reality of land costs, but sooner or later you will find a plot to your initial satisfaction. So the house goes up and you *may* have made the right selections.

I think the weakest link in this progression is usually the choice of a suburb.

Apartment life may have grave limitations in bringing up a family but it has one great blessing. As a modern cliff-dweller you need have no community identity, not even a nodding acquaintance with your fellow cliffmen. Life may be ordered to suit the taste in its range from quietness to hilarity and there will be compatriots at hand to satisfy all moods and pocketbooks. That is your compensating reward for foregoing the advantages of house ownership.

When you are metamorphosed and have dried your wings and looked about, it may be a surprise to note several ensuing alterations in social status. Now, you have *identity*, symbolized by the glistening real estate. That brings responsibilities and a different set of limitations. The range of choice in acquaintances was reduced along with population density, and as you now have an incipient community standing it is natural and pleasant to develop it by cultivating the more or less collective friendship of your fellow suburbanites. The alternative is seclusion, so there is seldom any question about it. And that brings us to the crux of the matter. Have you cast your lot with the right community? The members may be smart and pleasant to know and lively livers, but if your income cannot compass the strain of this new smartness or your liver cannot bear up under the pressure of lively living it is really a calamity. And it is equally unfortunate if the house plan has been so pointed towards gratifying the superficials of life that vital provisions for your family have to be skimped.

You have practically no escape, except by sweet seclusion and loss of the thing called "face". Think well thereon.

The life of many a good man and woman, after lying fallow and untested in a dark apartment would blossom better in the less rich and flashy soil of a frankly middle-class (and admitting it) neighborhood. Some degree of outward display is a legitimate and natural prerogative of wealth, but do not go in over your head for showy places and extensive lawns

in the belief that they make you a more important person; their maintenance will only make you miserable and the importunate lawn will lame your back.

Site WHEN YOU COME to the general lay of the land itself there is this to be said. Some people are susceptible to blue funk if they cannot live on a hill and see into the next county, so they should be encouraged to buy a hill-top, but reminded that winter always follows summer. If, contrariwise, you are made dizzy by high places, then take your land lower down, but not too low or too wet, or where it catches everybody's surface drainage.

The inherent love for trees, green fields and ground to delve in is probably a major force in pulling you countrywards. Suburbanites lose most of it, excepting a few trees, and must balance the loss against the intenseness of their longing for undiluted nature. In the country you can find almost any type of configuration and flora, but the suburbs have little variety.

Site development for rational living has seen much daylight in our time, after overcoming the tenacious resistance of the "front porch theory". When this social fortress of the Mauve Decade struck its colors, house plans underwent a great transformation, setting barriers against the noises and petroleum odors of the outer world, which we belatedly found were partly avoidable nuisances.

Living rooms and quiet areas moved to the back of the house and looked onto the grounds, even though the grounds were inconsiderable. Why not, for even grandma lost zest in her seat by the front window. Nobody walked any more, modern equipages had no individuality and moved too fast for her to see who was in them.

The garden area could be planned for summer living, which gave added space, variety and fresh air. It ceased to be just a back-yard, punctuated by a clothes dryer and a garbage receptacle. The dryer and its mates were segregated and played down; a private spot for children was designed; there were flowers and shrubs to the desire of an owner. We all said, "How simple, and what an improvement."

Fundamental Living Requirements

WHEREAS IT SOMETIMES happens that you have come to "accept" an inferior geographical location whose character should not be repeated when you build, your family routine is a much more sacrosanct institution.

This is where you put down what you do, and want. If you are a "Susie-sit-by-the-fire" make note of it to assure the provision of an oversized fireplace to sit by; if you are an accomplished household putterer it will require emphasis in plan, as will a proneness towards social rituals. Perhaps you read beyond the best-sellers and need a quiet corner and ample storage space for books. Record every item.

Good living demands these things in a house:

- a) Fitness for purpose and adaptability to overlapping functions, or unforeseen changes in living conditions.
- b) Direct access throughout.
- c) Proper adjustment to land, and in respect to winter and summer sunlight.

Cooking AND THE FIRST of these shall be cooking, an art whose inexorable, sometimes irksome demands have been made less arduous by a great skill in planning.

We think of cooking as belonging to a concentrated area made up of three overlapping "work centers"—

- I. Storage and Preparation
- II. Preparation and Cleaning
- III. Cooking and Serving

The logical arrangement of these centers takes cognizance of the fact that foodstuffs come in from the A & P, are stored and later transformed into victuals in the kitchen, finally to be moved on towards the alimentary canals of the ultimate consumers. Every unnecessary step in this progression must be avoided.

So Storage should be near the service entrance, which may locate your refrigerator for perishables and calls for an adjacent Preparation counter. Under this counter are stored cutlery and tools of that sort, mixing utensils, baking tins, and bulk foodstuffs like flour and sugar. In the wall cases above are tinned and dry package foods, and glass or crockery dishes used in preparation. The counter top has convenient electrical outlets to permit use of mixing, paring or other labor saving machines.

Preferably at preparation's opposite extremity is the

Cleaning center, meaning the inevitable sink and any device like a dishwasher, garbage disposal machine or towel dryer. Under-counter storage here may include fruits and vegetables, which have to be prepared at the sink, and silver or cooking things kept conveniently near where they are cleaned and dried. Miscellany such as cleaning materials or garbage pail completes the list, but if you have a wall sink (not in front of a window) with cases above, there is room for dish and glassware storage.

The proper relation of the sink to other "centers" is self evident, but its exact location is disputed, and there are proponents for several schemes—

- a) Standing free in the room, which permits approach and use from four sides, but may force you to walk around it, and where one end is built into the wall three sides are available. Neither of these schemes is possible in many house plans.
- b) A sink along a side wall, facing shelf space, is deemed equally if not more useful than before a window, for it permits a larger window and releases that sunny location for a possible breakfasting table.
- c) The ancient habitat is of course under the main kitchen windows, and most people so prefer it, through choice or custom.

Where the experts disagree you may be sure each solution has its virtues; that it is not a matter to make or break the success of your Thanksgiving Dinner; and that it will be solved by one practical consideration or another growing out of plan or budget.

The Cooking and Serving Center comes last in order, nearest the dining room, and often balances that of storage, with cleaning between the two. Its core is the range, over which cases are not advisable. A hood with exhaust duct and fan is a proper refinement in place of them. Contiguous, at least on one end of the range is a work counter, housing more implements for cooking and serving, as well as bread, cake, pies, and doughnuts if you like them. Here the wall cases contain all manner of serving and table chinaware.

It is apparent that all these things may be arranged in several ways with about equal usefulness. Attendant circumstances usually have their influence on this point, but here are three ideal layouts—

- a) In parallel along a corridor
- b) Along two walls, "L" shaped
- c) In a "U" shape, against three walls, or where one of the sides is formed by freestanding counter and cases, separating work area from breakfast alcove.

There are those who favor the last-named device, with cleaning center at the base of the "U", claiming for it the minimum of unnecessary steps.

The success of a kitchen in a servantless house depends much on just this point; the reduction of oft repeated steps back, forward, and around. Continuity of operation from service door, through work centers to dining room is a fundamental rule. If you break it by intruding any element like a cellar or closet door—a dining alcove—multiply the linear feet of this break by the number of times you are forced to cross it, and see how many miles a year that will be.

Here again let me say that the ideal is nevertheless frequently sacrificed to gain other objectives, seemingly more important.

The size of your work centers and their mechanical equipment is quite naturally related to the number to be served and that is generally referred to the number of bed rooms, plus two for a guest allowance.

A small but adequate broom closet is essential, and if you do not have a first floor laundry there is a recessed ironing board to be considered.

Every woman doing her own work has a very particular interest in this area; she may desire a small writing space and telephone extension or many another detail, and should make note of it on her list. In the end there is the immutable decision of the budget, pro or con, but in the beginning put down everything.

Eating EATING IS ALMOST a siamese twin of the kitchen, the spoiled child of the two. It is at once a matter of absolute necessity, a form of self-indulgence, and a focus for social gatherings. We may subdivide the phenomenon into many finely graduated categories, with the eating consummated in three spots—kitchen, dining room, and al fresco.

At the kitchen table (folding, pull-out, or permanent) or in a contiguous dining alcove such things happen as pick-up meals (laziness or poor appetite), quick breakfasts (oversleeping), and snacks (a form of self-indulgence among teetotalers).

The keynote is a complete elimination of steps and effort, where the food's the thing and all the form and elegance tabu. It may be a trait inherited from the big, friendly farm kitchens of Colonial times, when they were the real family gathering place of the house, but in any event there still obtains a certain charm as well as convenience in this height of informality. If you lay much store by it make suitable provision.

The regulation breakfast nook with built-in table and benches is sometimes a bit like a straitjacket, but the equivalent area with a small round table and chairs is usually satisfactory. There are other variants with fancy names, all representing short-cuts towards eating, with no outstanding type.

In the dining room are recorded family repasts and such gala, above-the-average events as dinner parties, formal or informal, and meals signaling special events. Ask yourself honestly what these things mean to you in an effort to evaluate the space given over to orthodox dining.

In our day abridged social formalities may rule out the dining room as an extravagance not warranted by family custom. In which case it becomes an alcove adjacent to, or a part of, the living room. A given sum of money will produce only so much house and you must apportion it to your real needs. Because your ancestors of a more spacious era went in for traditional dining rooms does not alter the fact that you may get much more use out of the equivalent area in a study or a larger living room.

Under any conditions I say that in a minimal house for a family with children, it is not right to let a dining room stand idle for twenty-two of the twenty-four hours. Let it justify itself by having a dual purpose. Being next to the kitchen, which is the scene of any small home's most unremitting activity, the dining room logically, not traditionally, should be a field for action. Noise and confusion are well kept segregated as far as possible, and by readjustment of your ideas on dining room furnishings (in their physical appearance, not their usage) the area makes an easily supervised play room.

Modern planning eliminates fixed partitions and economy in building does the same, which often reduces the dining space to an alcove or a part of the living room, as above mentioned. The importance you place on formality and the repugnance you feel towards conducting your guests through an imaginary door to the living room and leaving a table groaning under the weight of soiled dishes behind a mere screen, has a bearing on the acceptance of this arrangement. If there is a maid the dishes will be cluttered for a time, in brief rivalry with your elegant after dinner conversation. But lacking formality, and particularly in a childless household, the alcove or end of living room scheme is convenient and economical.

Eating out of doors on pleasant summer days, on porch or in the open, demands your immediate consideration because it means extra steps and strongly influences service location.

Sleeping

HERE IS EXPENSIVE area. Reduce it to absurdity and allot half the usual square-footage to a barracks for everybody, then move slowly towards reason. The minimum subdivision would be three rooms, for parents, boys, and girls. Children pose the major problem; the two sexes are not adequately quartered if grouped in their own rooms irrespective of age. Firstly, the needs of a baby or very small child are so special and his early wakefulness so notorious, that it is desirable to keep him apart. In a household without nursemaid a small room, later fully convertible to a dressing room, and next the bath, lightens a mother's nocturnal supervision of the baby.

Special limitations may prevent each child having his own room, and putting two boys or girls together is ordinary practice and entirely reasonable, up to the age of adolescence. At that age children develop a positive need for more privacy, so if you contemplate keeping your family happily intact until college years look ahead towards this inevitable situation. With two children there is little difficulty, but in the case of those more fully blest an expedient for partial solution is in order, such as inalienable rights to a corner, and storage spot.

Two out-of-the-ordinary posers are possible isolation in the event of sickness, and guest accommodation.

The undisputed extravagance of a usually empty guest room will cover the emergency needs of illness. You may be able to justify the guest room by calling it a sewing room or study, but as a full-fledged room it is still, *under normal conditions*, an illogical second floor outlay for limited budgets. Only when it is a room by courtesy, a cubby-hole to realists, does it avoid the economist's red pencil.

Double-decker beds or couches in children's rooms permit temporary overloading in order to create space for guests or sickness.

Relative to all sleeping rooms there are two pertinent thoughts touching size and completeness of function. Shall they be small well-ventilated sleeping cubicles from whence one sprints to warm dressing quarters of a winter morning, or is a larger area in order, providing the usual dressing space and clothes storage? Privacy has a high relative cost in housing, but most people are willing to meet it to the limit of their ability, and bedrooms are an individual's last stand against the gregarious. They may have a secondary use as a studious retreat where there is abatement of the radio nuisance.

However, your house plan in its simpler phases has much ado to avoid the traditional bedroom, large enough for some furniture and a chair or two; having storage and cross ventilation.

Relaxing

RELAXATION IS OUR normal after hours, or in-between-hours privilege, a freedom from wage-earning or housekeeping. Its definition connotes a slackening of applied effort, and possible indulgence in quiet recreation. So real a physiological need as this cannot go unprovided for. If there is undisciplined freedom of rum-pus in your household one beats a petulant retreat to his bedroom, the cellar, takes a walk, or remains in town until the noise makers have gone to bed; a pretty how-do-you-do! That dilemma howls for family control, being way beyond the architect's ability to insulate against, except in substantial dwellings or very sprawling ones. Almost anything may be accomplished, given the money, otherwise, you must keep child play and clutter elsewhere, along with sound and noise making devices.

The relaxation area's routine functions may be three, and sheltered from mere circulatory uses by furniture groupings and appurtenances—

- a) A place for reading, with bookshelves, table, chairs and good lighting, natural by day.
- b) Conversation spot, which in northern climates we think of as centered about the fireplace.
- c) Somewhere a couch or davenport, whereon to snatch a brief nap during the day, or recline upon of an especially lazy evening.

A certain amount of thinking may be done here, but real mental concentration in the form of study or writing will need such absolute privacy as a bedroom or study for efficient pursuit. If you expect your children or the titular head of the house to require this extra retreat, plan ahead for it.

The radio is nothing short of a problem, for the tyranny of its voice pervades a room, and shatters thought or quiet conversation. Small bedroom radios or a set in a downstairs playroom will someday be considered an absolute necessity for complete happiness in a household where there is even one avid listener.

The summer extension of relaxation out onto the rear grounds ought, *prima-facie*, to mean direct circulation from living room to terrace. Being a hot weather convenience it need not be equipped with door hood or vestibule, though if there is a rear sitting porch that serves the protective purpose. Every door added to a room carries an open right of way to and from, which hurts the room's proper function. Here is a case that supports several quiet precincts each meriting as much square footage as it is likely to get under any circumstances, or even unbroken wall area. It is well to remember that part-time conveniences are not easily attained when they too seriously hurt full-time functioning.

Child Playing

WE ARE COME more nearly of age in making provision for our children's well being. The very young, of means, have always played in nurseries under guidance, but down the economic scale all else was hit or miss until an infiltration of common sense set the problem to rights.

Briefly here is the set-up. A creeping or toddling child cannot be left to play upstairs and without specific planning below he makes a clutter of the house, and is hard to control—sometimes approaching the pestiferous. His mother spends much of her time, alas, in the kitchen, so a play-area for the very young in a servantless house should be adjacent to that room. There is direct supervision in a two purpose dining room or a first floor laundry, which may be given a slight enlargement against this usage.

Children appreciate an enclosure where they may make unlimited rumpus, blow whistles with impunity and escape intermittent nagging over their complete irresponsibility. Furthermore, it saves a living room from destruction. It is an injustice all around not to allow for this need.

In summer an enclosed and partly shaded play-yard should be within sight of the kitchen window.

A play space has its value up into the school age of electric trains. Chemical and electrical "experiments" are even a greater problem because of the larger, more permanent installations of early teens. Then you are fortunate to have an attic or basement area, for direct supervision has ceased to be imperative, but not the necessity for some sort of private recreation spot.

Adolescent play moves out of doors for the most part, but there may be table-tennis, music, singing and dancing, or such regular adult pastimes as card games. Children at that stage of development are usually footloose and capable enough to keep themselves amused elsewhere if you do not provide space and hospitality at home. To many parents this is a most serious thought and t'were well to entertain it in the beginning. Certainly naught but a downstairs game room would house the table-tennis, or produce the dance area without upsetting family routine. Lacking this expedient a two-purpose dining-play room could do yeoman service by becoming an adolescent area at night. Not large enough or adaptable for some games it suffices to insure an all too common lack of privacy for your children's young callers.

Laundering A LAUNDRY in the house is variously important, as you live in or out of town or like or dislike penning a monthly cheque to the Snowwhite Launderers, Inc. (slogan — "Our sixth rinsing is potable"). Among household chores it has been reckoned most irksome in years past, the three reasons being lack of mechanical aid, the dank, subterranean location of the wash-tubs, and physical effort of getting the wash out to dry.

"Easy payments" now bring you a machine for almost everything except putting the laundered clothes back into storage. Here the architect's contribution to betterments is towards more sun and an easier trip to the drying yard. Washing and ironing gear is not often to be fitted into a kitchen, nor is that closely planned area at all suitable for these machines except in the fact of its sunny convenience. If your house is really small in size, and it has a basement, the laundry can hardly escape that location. It belongs there, too, if regarded as a seldom used one purpose room. Modern ingenuity has sought to amplify its usefulness and bring it upstairs as an enlargement of the kitchen or a separate area immediately at hand. In this new guise it becomes a possible sewing or mending room, or a play room, besides retaining its primary purpose in a vastly pleasanter, handier way.

As mentioned above, an exceptional grade condition, where the rear of a house is four feet or more lower than the front, greatly enhances the value of a basement. Downstairs play room and laundry would then receive full sun. The endless variety of influences in any house problem make it hard to prescribe solutions for general application. Infallible cure-alls are non-existent except in fields where every component influence is calculable.

Bathing THE MODERN BATHROOM has certain claims to mechanical excellence, as does the kitchen, but it often looks like nothing so much as a vulgar display of wealth.

Bathing and toilet rituals may be undertaken very satisfactorily in quite simple and rustic surroundings, as we all know. At the opposite extreme we find the duplication of practically de luxe bathing-toilet units in one moderate house, but here again, where there is money there is nothing immoral about spending considerable of it in this way. Emulation, the confusion between luxury and necessity, and expert advertising cause most of the excesses in middle-class bathroom design. Speculative builders know that a little tinsel does more than quietly honest work towards selling a

house, and a gaudy bathroom is one of their specialties.

The gist of this is do not sink too much in unnecessary quality; I would rather spend some of the money that is burning a hole in your pocket on a better grade of roofing.

Size of house, social stratum of owner and his penchant for such things, alone govern the ultimate expansion of bathing units. It would be ideal to have private baths for owner, one for either sex among the children, for guest, and maid; a downstairs lavatory is assumed in addition to this. That cuts to three units in the average "almost-well-to-do" family (parents, children-guest, and maid), with lavatory below. Where you strike the further economy of cutting out a second bath it is not impossible to contrive bedroom lavatories.

Small house owners will have one bath, with or without a first floor scrub-up and toilet. It is a pity to forego this latter combination, which ought to be within direct access of the side or kitchen door if there are young children to come rushing in from play. Put it near the center of activity where impatience must be served most often. Tradition will contend that the lavatory and coat closet are inseparably close friends, but unless you are childless and given to formal living think twice about this piece of orthodoxy.

In a house which has a convertible study-guest room the usual two fixture lavatory may become a regular bath (perhaps with shower), serving both purposes and giving onto study and hall.

It is axiomatic never to place a bath for general or semi-limited use where it cannot be reached directly from a corridor or hall, and keep it over kitchen plumbing if you want the utmost in economy. Where all rooms are on one floor the bathroom partition is the kitchen partition, which is another point for penny-counters.

Utility bathrooms developed into dressing rooms are useful in a household where bedrooms are cold and solely for beds. In the usual case of a dressing room, as an adjunct to the better than average suite, the bath is almost invariably separate though adjacent; waterclosets in both cases are well put into compartments.

The high relative cost of bathrooms may someday be reduced through manufacture of compact stamped-out integral units, delivered in cellophane, making it possible for everyone to have a private bath in very small area. Until then we are all preyed upon by the bigger and better bathroom impulse, which is praiseworthy only to the point where it causes budget inflation or cuts into the rights of other elements.

Storing UNDER STORING IT comes to be a matter of soul-searching and candid admission that you are an unconscionable junk collector. The clever architect will find a nook here and there for ready conversion to some type of catchall, but main storage areas (except attics and cellars) take space away from other uses. So it is advisable to back your collector's instinct into a corner and put your foot on it, while calculating the quantity, shape and duty of closet space you honestly need.

Of course all storage is not an animal instinct for hiding things away in reserve; your family economy and set-up have a serious bearing on it. Those of middle or poor circumstances, with children, have endless hand-me-downs in way of clothes and toys that little Lester will grow into before long. These same families will wring the last ounce of wear from their seasonal clothes, which are stored for future remodelling or repair, and not loaded off to the Salvation Army when the styles change.

Storage space is not the least expensive part of a house; in the kitchen most particularly. One item in this room, the broom closet, should be repeated upstairs as repository for second floor cleaning materials. The vacuum cleaner will have to be lugged up and down, unless some irresistible salesman has sold you two of them.

Here are some more storage high spots in this complicated subject.

Books are quartered where they are used, which may be living room, study, bedroom or kitchen. Adjustable shelves are not necessary for the small reading of an average family, nor are glazed doors to keep the books dust-free. But nobody respects this last bit of logic anyway, because it diminishes the decorative effect of bindings. Do not forget playroom bookshelves.

Blankets and bed linen quantities are exactly figured by counting beds and applying the height factor for the folded and piled cloth gives you the volume they will occupy in

storage. In size they vary from miniature rooms to shelves and drawers behind a typical six feet by two feet door. To the everlasting annoyance of the housewife they are usually too small.

Table linen has the troublesome social duty of keeping itself immaculate in storage and that obligation forbids confusion or much over-laid storing. Your solution approaches the ideal as it increases in cost, by keeping shallow compartments either in drawers or shelves.

Clothes and wearing apparel storage is a simple matter of top shelf with pole and hooks below, or a welter of big and little drawers, shelves, shoe racks, hooks and pole; very handy and rather costly. Out of season clothes storage is a business of moth bags in an attic or elsewhere, but tempts one to save worry caused by these insect pests at the expense of a cedar closet. As intimated, the space needs in this department are often greater than they have been allotted; hence it is good to think about such things in advance. The usual clothes closet must be shallow for convenience and not deep beyond either side of its door, but out of season storage will better stand a deep, narrowish place if the plan has inflicted one upon you.

Children's toy and clothes storage ought to be carefully taken up, both as an inducement to their training in orderliness, and to reduce wear and tear on the articles in question as well as household clutter.

Small tools ask for more care to facilitate keep and usage than they are liable to get, but the household putterer is the only one to worry and if he cannot find a hammer his sinister thumb is insured against a pounding.

A closet designed for card tables is a seventh heaven to the bridge playing hostess, who always feels stifled when pulling the awkward things out from behind the family overcoats.

Attics are a result of design; you find yourself with a junk-saver's delight, or you do not. Cellars are quite unsuited for some storage no matter how well things are wrapped against mildew. The elimination of this space gives you a much diminished substitute on the first floor, good for little except a heating plant.

A baby carriage almost defies ideal storage within the house, and although it is reprehensible to fill an oversized garage with miscellaneous odds and ends it is pretty sure to be the home port of one's baby stroller. An exceptional basement at ground level in the rear offers another solution and of course there are countless types of plan which may yield a large enough corner somewhere.

The garage, or car-port if you must, includes a work bench or just minimum car space. It started out way in back of the lot where a stable used to be, but thanks to contemporary planning it finally reached the sidewalk ahead of the house. That was to free rear ground for other uses, but principally to shield the master against needed exercise at shoveling snow. Sometime in its travels the garage would have done well to settle down and live quietly with the rest of the house, back from the street, where it is just as convenient except on the few days a year when snow falls. Here again lot conditions may permit an underhouse space for cars, which is easy to heat. One might hope it would not mean sacrificing the proper set of your building by excavating a road-cut directly in under the front, instead of by a curve to the end or rear. Narrow frontage on house lots is a stupid commonplace in several ways, and one of them is because it leaves you little space insulation against adjoining buildings and prevents a felicitous type of plan where the garage is semi-attached at one side of the house group.

Hobbying HERE IS A NON-ESSENTIAL to minimum living which may be altogether necessary to personal happiness, and not a real luxury. Nevertheless it is seldom important enough to rate better than basement space where area is required in excess of a stamp collector's cabinet. Such things are thought about in advance and perhaps allowed for in a simple way, to be carried out in the future (a dark room, or craftsman's corner). The gardener is fortunate, for his tools and storage demands are of the simplest in organization. Do not forget that if you are interested in winter horticulture a relatively slight addition planned for at the start will be a joy forever.

Entertaining HERE INFORMALITY PLACES no legitimate burden on a plan. The center of activity is your ordinarily quiet living room, with occasional shiftings to any other part of the house. A second

focus to share this responsibility would be a basement game-room. With the augmented family in holiday celebration there is still enough real intimacy in the group to allow freedom in spreading about. Here the hallmark of success is more closely connected with the quality of the dinner.

Formal entertaining carries with it in varying degree, the scourge of social correctness. It immediately challenges the prospective house owner as to the extent of his economic right in such matters. Is he going in for it in a bigger way than of yore? Will his income stand the gaff? If it is a borderline case ought he permit this extra function of the house to over-expand certain elements of a plan at the sacrifice of his homelife's everyday needs? The rights of children make the strongest bid for a balanced plan.

Milder forms of tea and afternoon bridge may be handled in the living room. Bigger versions featuring cocktails as well as dinner parties, make peremptory demand for a dining room, the more impressive the better, and with no secondary usage. Reasonable control of these events demands their segregation to a limited, closely unified area, probably dining, and living room, moving partially out of doors in the summer. Rooms must be stepped up over normal sizes, because a person in evening clothes feels crowded more easily than one in overalls.

Small dances and hilarious informality call for even greater space, but except in pretentious houses nobody assumes that dances may be other than impromptu affairs, and too vigorous parties have no proper place in the living room. They usually happen there for lack of a rumpus-game-play room, despite their inevitable destructiveness.

Provision for adolescent entertaining is of as much importance to a happy home life as is adult, and seldom has it been given more than a passing thought. Style plays no part; only the need for varied amounts of space and isolation. Young and old will profit by social contact no doubt, but oft repeated doses pall on the one and disturb the average other. If children are to have young guests at home the parents will often be forced to hie themselves upstairs if they have not foreseen the problem and met it with a study, an adaptable dining room, or a game room below.

Working

BILL PAYING IS a chore in any part of the house and it is best done with quiet doggedness at a bedroom or study desk. The accent is concentration and privacy, with inviolate storage for records and account books.

Office work is either wholly unknown at home or in varying degrees important. It may even clamor seriously for more space than you can allot it. One man may be able to keep his gear for this work in a cabinet and clear it away every night, while another has paraphernalia not to be gotten under cover. From a business point of view if out of hours work is that important it must actually be worth the expenditure of enough extra money to give it a special area which steals nothing from others equally valuable. Sending father down cellar into a cardboard cubicle to pursue his work, or up-attic into extremes of temperature, is a last resort.

Letters and bill-paying are blood brothers in their request for quietude. Your wife may dash off a note at her kitchen desk while she is waiting for the biscuits to rise (out of the Bisquick tin). A nocturnal letter written in a living room puts an unfair obligation to remain silent on others who may feel loquacious. For those who must write at night, in a family with growing children, there is little hope for peace except in a study or bedroom. The assumption is that communications in writing demand a definite spot for their execution, and probably storage space for correspondence.

Sewing has already been offered a number of locations. The sub-order of darning and mending may be effected almost anywhere to enhance sociability the while, but major operations and the storage of all sewing material suggest a planned spot. Sometimes a miniature second floor room, at the end of a hall, has been graced with the title of "sewing room"; a modern first floor laundry has been suggested as appropriate. Families who make some of their own clothes have a good point of space allocation to think about right here. You have got to obviate as many physical difficulties as possible by getting an area in which to work, store machines and equipment, and yet avoid the cost of a one purpose room. Too great ingenuity in devices for converting spaces from one use to another may entail excessive cost.

Direct Access Throughout

THAT STANDS FOR "circulation", in the terminology of the profession, and involves stairs and corridors, whose only reason for being is to provide access from

one room to another.

By all laws of economy in planning, of putting area where it is of most use, circulatory allotments should be minimized. In a small house generous halls and stairs mean smaller rooms, and very possibly poor planning. Yet there are certain "musts" and "oughts" in your ideal layout which may force concessions to circulation.

Perhaps you insist on being able to go directly upstairs from out of doors without passing through any room, or would have a small secondary staircase in the event of a topfloor maid's room, or desire a minor side or rear entry leading to kitchen and a scrub-up for the children. In general it is mandatory to be able to reach family coat-closets, lavatories, and baths directly from hall or corridor, but the urgency of that depends on circumstances. With children it is so perhaps, but without them and assuming informal living, you may take short-cuts.

Of course there is a lot of thought about re-sale value when you build a house, which is a sort of irksome situation not to be given paramount consideration, but forcing you to keep pretty much to the average type of plan, if easy re-sale is a serious matter.

Proper Adjustment to Land, and in respect to Winter and Summer Sunlight

ALTHOUGH AIR-CONDITIONING means theoretical freedom from the need of giving traditional entrance to summer breezes through cross-ventilation, there is no substitute for sunlight.

Most of us have lived where there was only a brief allotment of winter or summer sun-

light, or where it never shone through the right windows and we probably enjoyed life pretty thoroughly just the same—never thought much about it.

Admitting the less than absolute necessity for well adjusted orientation, in order to sustain life, it is nevertheless an architect's careful study. A Southeastern to Southern exposure very often determines the location of living room, dining room or bedrooms, irrespective of the highway in relation to these areas. There are choices to be made between maximum sunlight and maximum privacy, but usually neither is wholly given up. This is for the client to decide.

A building lot's topography, as it varies from being practically flat will make a bid for determination of plan arrangement. This appeal for control is through the potent combination of economy and logic. Money is saved by the avoidance of excessive grading or excavation, and adjustment to the pitch of the land is apt to give a most interesting layout, if it does not stir up that other watch-dog—orientation of rooms for sunlight.

Mastery and balance of these diverse influences is part of the architect's duty to his client.

The object of these reflections on area requirements for average living has been to help you rationalize your own problem; to make you aware of several important things which might have been forgotten in the exciting and sometimes bewildering matter of building a house, and making sure that it is going to be *right*. You cannot afford to leave any stones unturned that may bring success to such a major investment.

So profit by these suggestions and start early to think about them, long before you cast your lot with any architect. For if you face him as an intelligent, well-informed client it will put him on his metal, get what you want, and lubricate the whole process from preliminary sketches to the epochal and happy event of your housewarming.

CHAPTER TWO . . . In which we consider "styles"

LET EVERY HOUSE have its own true personality, quietly expressed but authentic. I mean a quality somewhat apart from "style", which word has come to mean the superficial characteristics in manner of design that have prevailed at given times and places in the past.

Actually this is a perversion of the real meaning, which had more fundamental ties with intellectual, social, religious and political influences. For these things dictated the bent and general layout of the then contemporary architecture, and now that they have long since vanished as causative factors the surface lingers on.

Our cultural heritage has no valid connection with the bulk of these historic styles, as they apply to domestic architecture, and even those in direct line should be modified to be true reflections of present day living.

If you do not much concern yourself with philosophical analysis it may be natural to cleave to the husk of those old times, and call it a "style" to be followed religiously. But that sort of "style" becomes a mere fashion, and as Elizabeth Hawes has truly said, "fashion is spinach." So is a good deal of architecture if the truth were known, and one of the reasons for this is because the man in the street insists on cataloguing architecture as Georgian, English, Scandinavian, Byzantine, or one of a dozen other things. A building is not good in his eyes without the specious but reassuring tag of lineage.

This has led architecture into the most lamentable difficulties, making it, oftentimes, an ill-fitting false front or a kind of anachronistic back drop to our life. Houses are made to look like Norman castles, Grecian temples, mosques or even worse.

I suppose the most flagrant offenders in this whim for "style" have been the filling stations, which ran the gamut from replicas of the Massachusetts State House to smaller editions of Mont St. Michel, before they settled down to expressing themselves.

Now we are not particularly interested in filling stations, but it is sometimes easier to make a point by indicating an exaggerated example. Houses have not been carried to such extremes, but the architectural aberrations of our speculative builders and their designers, are often startling to behold. For many years, locally, there was the persistent use of a design which seemed to be the result of a casual liaison be-

tween the Taj Mahal and Anne Hathaway's cottage. Another favorite was a compressed edition of Mount Vernon. The presentment of this grotesque effort looked like a midget in George Washington's clothes, for the trouble lay not with, but in belittling Mount Vernon, which is the same as saying that a good small house cannot be made of a good big house boiled down.

The "style" of a house should be purely a reflection of the plan's requirements. Form should follow function, which is something that architects have been talking about for a good many years—and not heeding. Most of the time form has been dictating plan.

Just because there was a tax on glass in Tudor days, or mayhap because glazing was so frightfully expensive, is no reason why sentiment should be allowed to dictate that the present day equivalent of the English cottage have too few windows for comfort; yet it often does, in the sweet name of "picturesqueness".

Just as the plan may be ingeniously distorted to fit the external formula of "period styles", so may the very building materials be tortured into shapes far different from what the ancients intended or would have used, given more efficient methods of manufacture.

Architecture should be a straightforward expression of a purpose, and that purpose is shelter. By that I do not mean that it should be exposed structure, which would be about as sensible as presenting the mode of Mahatma Ghandi for general adoption. Yet this is almost exactly what a group of brilliant, yet somewhat too original architects postulated just after the last war; in 1920 or thereabout. To a man they agreed that architecture was crazy—senseless—positively extinct, like the dodo. They said that this is a technological civilization, that architecture is a product of the machine, and then one of them remembered Le Corbusier had said that "the house is a machine for living", and they all struck out with the wrong foot. Sloughing off the last hint of antiquarianism and uprooting the rambler roses at the door, the lilac bushes at the corner, they started with a clean slate and made houses which did not look like houses at all, but rather more like shoe-boxes atop one another, the upper ones cantilevered until it hurt. To add insult to injury a less distinguished though avid group of copyists translated these original theses for life on the Riviera to our rigorous North, and there were

certain unfortunate encounters with the weather. In time the real leaders saw that they were doing just what they had been talking against, so they improved their ways—but the “copy-cats” went on copying.

This sort of architecture came to be known as “Modern” or “Contemporary” and as it has lost its awful itch to be “different” it has become more rational. Actually all “modernism” means is that we forget precedent because it hampers us in expressing our present day needs; that we forget every concept of inherited design and simply create a structure which will enclose within its walls the activities it is intended to house.

Unfortunately one of the cornerstones of modern domestic design seems to be that all rooms and halls shall be thrown into one large area or contiguous areas, which is perfectly good when it meets the requirements of a specific household, but may be just as false as a Queen Anne front if it does not meet them.

One of the greatest exponents of modern, organic architecture seems to base his concept of a house on the needs of himself and his thirty-seven apprentices, insisting that a living room should be twenty by fifty feet or thereabouts. He craves a feeling of space, and who wouldn't with that many apprentices cluttering up the room!

I contend that space is inevitably relative. A properly sized room is determined by the ordinary, normal activities of the family, and to make it adequate for a country club savors of the “I-know-best” attitude. Your average family cannot afford a room of that size, and could not furnish it if they had one, or be comfortable in it.

Such design lacks the wholehearted sincerity which a modernist professes. One may assume that the younger zealots have not yet lived to experience the living necessities of an ordinary family. They fail to understand that architecture should be bent to fit the owner, and not the latter to fit his house. This is unfortunate because it has permitted some contemporary designers to remain thoughtless copyists, a

thing which in theory they are most anxious to avoid. Lacking correction, the results may be just as deplorable in their way as the antiquarian heresy which placed on a pedestal everything over one hundred years old.

Nevertheless, in a land where most houses are still put together by speculative builders the searchlight of intelligent modernism does throw their shoddy eclecticism into strong relief. Yet we must not think of modernism as an end in itself, but as the expression of a way of living. It is not a completely developed “style” nor will a passion for structure ever be the answer to architecture, though it will have a great disciplinary effect on the shelter of tomorrow. *The proof of good architecture is not shelter in itself, but the effect of shelter on those within its walls.*

ODE TO A SPECULATIVE HOUSE

There you stand, all new and shiny
With a big realtor's sign-y.
Were you thought up by a Heathen
Who felt you looked Elizabethan?
Roof and turrets quite Baronial,
Entrance Hollywood-Colonial.
Facade smacks of Romanesque,
We'd better call it a Dutch Burlesque.
Tudor timbers vie with Norman,
I suggest a fancy Doorman.
Tell me, are you part Baroque,
And does that whimsy chimney smoke?
Inspired how—by Fu Manchu?
Or too much of that bubbling brew?
Your cornice is a trifle Georgian,
Tower looks Lucretia Borgian.
Why Byzantine for that big dome?
To think some child must call you Home!
Where have you put the Greek and Roman?
This sad omission leaves me Foamin'.

CHAPTER THREE . . . In which we consider Budgeting

NO MORE FAMILIAR word than this has crept into national or household financing within recent years. Simply put, the familiar usage of “budget” means an intelligent apportionment of all the money you are free to spend on the sundry details of a business or a living. The maximum sum for a given period is usually established by comparing your total resources and probable income, with every last one of your expenses and monetary obligations.

To take the case of a household budget, there have been worked out by experts, ideal percentage relationships between the sums that should be spent for such items as recreation, rent, education or insurance. Of course they will not meet with your complete approval. You will observe that recreation's allotment is absurdly low, but it is just as absurdly clear that if you want to achieve other aspects of the budget the recreational expenses cannot go much above this norm. None-the-less you will gamble on the future and keep your self-indulgences; perhaps “justify” them, or eat beans six days a week, or wear the old coat one more winter. This goes on haphazardly for years, punctuated with economic crises. Such is life.

Now a house that you build will pose this same problem of budgeting: the identical need for distributing its cost, sensibly, among many details. The counterpart of “recreation” in this instance, lies in your hankering for more expensive fittings and finish, for gadgets and fancy appointments or extra space. But here you have got a different situation to face and for these reasons:

Firstly, bitter experience has shown that a man with a given income can spend about so much for his castle and no more—if he wants to own it indefinitely.

Secondly, being the largest single investment he is ever likely to make it reduces his economic resilience for the nonce, rather beyond a point that may be laughed off by eating beans six, or even seven days a week.

Thirdly, the building operation has a definite beginning and end, so you cannot string along in the hope of making both ends meet. It has a thousand details, to be sure, but they are all lumped together and paid for as a group.

In short, the ways of escape from actuality are much reduced.

For those who recoil from the practicality of a budget let me hasten to say that its use does not necessarily prevent an excessive allowance for non-essentials; such as too much chromium plated trim in the kitchen and not enough book-cases and special storage space for father, or a peach and lavender bath (if that is what your heart is set upon), instead of iron-size brass pipe behind the walls. Budgeting merely enables you to achieve your building program and have these things. But keeping up with the Joneses has never yet produced any rational ideas, and whereas the architect would very much like to prettify your house with tile and metal, he knows that soundness and quality in the hidden and mechanical things are vastly more important.

The architect is no mind reader when it comes to telling whether you prefer a gadget of some kind to staying within your price limit. If one thing after another is added, until your plans look like a postman's bag on December 24th, and it all results in a greatly overshot contract price, everyone is going to be genuinely distressed about it.

Study the costs on paper, where it is a painless matter, and abide by them. It is much easier to put in a tile bath during the original construction than later, if a cost survey permits it, but if you make the inclusion without intelligent forethought it may be the very straw to break your building project's back.

I have found that it is ideal to choose your contractor soon after selecting an architect, and to evolve the budget with the help of both. Do not expect the architect to know the complete story of material and labor costs. To a reasonable approximation, yes, but he has enough on his mind beside keeping precise track of these things. Moreover the material and labor answers are not mathematical solutions by any means; depending on the contractor and his organization. If he and his brothers roll up their sleeves and do part of the work, paying non-union wages for the rest, the answer is a different one than results from totaling the costs of a more complex organization, involving union labor. One may figure less profit than another, or have more of a knack at shopping round for materials.

After several conversations the budget will begin to take form. Granted the honorable intention, let the budgeteer beware well-meaning friends and interested parties who will try and break it down. Say, for instance, that a plumber looks it over and remarks on the insufficient amount set aside for his specialties of plumbing and heating (remember he knows a lot about those things, but they are also what he happens to sell for a living). Clearly you ought to heed his remarks to the extent of checking back with architect and contractor. They may tell you that their allowance did not contemplate more than the minimum in adequate fixtures and apparatus. Suppose this clarification makes you feel that they have cut a little too low. Then you will have to re-allocate the extra dollars necessary for a larger plumbing and heating allowance—and from whence are they coming? Perhaps you can take something from lumber, labor or foundation, but watch out—they may be at rock bottom, as well. A possible recourse is to simplify your program by cutting out the pantry sink or a downstairs lavatory and if the latter course sounds im-

possible it may be that the whole house is oversized for your pocketbook.

In the majority of cases there would be less drastic lines of defense to fall back on, without having to reduce the number of units or scale down the house. For it may often be settled by changing your shell-pink bathroom fixtures to white; by being a little less generous with the tiling.

It is conceivable that the contractors' bona fide estimate will not meet the budget as it has been established in the preliminary conferences, perhaps due to price changes or even an error in calculation. Rest assured that it is not at all to the architect's advantage that this should happen, for it often means added expense to him. To recast the schedule and revise the working drawings involves both time and money.

In any event just hold to the recollection that no fairy godfather is going to help you find the extra dollars spent in any particular item, if you cannot find them yourself.

CHAPTER FOUR . . . In which we consider ways to save money in building a house

AN AVERAGE HOUSE contains over 25,000 parts, which must be put together in at least 400 operations by fifteen different building trades. The general contractor must let 15 or more sub-contracts. Analysis will show that no one of these parts is large in itself and therefore any appreciable saving in the cost of the house is the result of a large number of small reductions.

The house has grown to this degree of complication from a simple matter of four walls and a roof; reverting slightly towards this primitive status is another way to save. Any sensible lessening in the number of parts, operations or trades involved in the construction, makes for economy. No one man can build the whole house, nor can one manufacturer supply all the parts, but keep in mind that redundancy in a house is as bad as in speech. For this reason a house of wood and brick costs more than a house of wood, and allowing for the actual enhanced value of an all brick house, more than that also.

Before considering ways to save in detail and by trades, let us consider some general causes of unnecessary expense:

- 1) Needless corners. Every house cannot be a box, but avoid a multiplicity of angles.
- 2) The long narrow house is often very attractive, but a house that has the least exterior wall surface can beat it on cost. The latter tends to approach the cube in shape.
- 3) Cut-up roofs dissipate many a building dollar, because here one can use discouraging amounts of labor, flashing and materials.
- 4) Useless combinations of material are costly, such as the grouping of stone, stucco, brick and timber in many a suburban dwelling. This must be obvious even to the uninformed layman.
- 5) In climates where cellars are the rule, one story houses of over five rooms are relatively more expensive than two story houses, due to the cost of roof and foundation. Houses up to four and one half rooms are cheaper when all on one floor, due to savings on stairs, staging, hours of labor, etc.

Now for some general directions on saving money through the use of salvaged materials. No one need turn up his nose at this expedient where the materials are of good, second-hand quality.

Second-hand brick is frequently used for chimneys at a saving of 1% in the cost of the house. See the Author's second-hand brick fireplace, page 79.

For an illustration of second-hand timber used to make a handsome saving, see the Author's pine room ceiling, page 79. Used lumber has the definite advantage of no shrinkage, but you must use care in its selection. A saving of almost 50% in the lumber bill is possible, amounting to roughly 5% of the total cost. On page 79, in the Author's house, is an example of salvaged wide-board flooring, and salvaged pine on walls.

Many an honest saving has been effected in this fashion, some architects and builders having salvaged whole houses about to be torn down. Here the cost has often been gratifyingly less than for new materials; with aesthetic results.

Further to illustrate our point there is the true story of a tycoon who engaged a properly expensive architect to do him an English manor. It was well done in new brick, at \$40 a thousand. Ten dollars more went into painting it, and \$20 per thousand for later "antiquing" by sand blast. Due to extra care in laying, labor was up \$10 more per thousand, which gave a grand total in excess of normal of \$80 per thousand bricks.

Nearby a less affluent man had engaged a less expensive architect to design an English cottage, and the bricks chosen ran as follows:

- 2 parts old sidewalk bricks
- 1 part old mill brick (sandstruck)
- 1 part old house brick (waterstruck)

The final cost of this brick masonry was \$10 per thousand, or \$70 less than our friend the tycoon had paid.

The story has a really idyllic finale, because when the rich man saw the brickwork of this cottage he gathered his architect, assistant architects, builder, superintendent, bricklayer, and bricklayer's helper about him, and trooped them over for a look. It was a used-brick job, but it had the lovely patina and soft colors of old brick, ranging from orange to garnet, with touches of purple and old black. They all liked it as did the tycoon, and in a rather loud voice he belittled their own attempts to make new bricks look old.

I have always been glad that I was architect for the cottage.

So if you are one of those people who has a passion for old things, and want to pick up every hand-hewn, worm-holed, termite ridden beam that you see by the roadside, never jeopardize future happiness by letting your architect "antique" new ones. The effect is too much like an apple-cheeked baby with chin whiskers.

Saving from the ground up

a) Foundation A HOUSE WITH no cellar at all will of course present the biggest possible saving, and one resting on posts is naturally cheaper than one upon a foundation wall; but posts are not considered adequate construction in most places. A whole or partial basement must usually be provided and one of the latter sort often suffices, just big enough to take the heating plant and costing very little. In the rambling type of house the saving may be substantial, considerably less in the square variety. With average soil conditions and in houses of the last named type the saving is inconsequential if the basement is increased to one half or more the area of the house. Upon reflection it is obvious that the extra wall required through the center of the house offsets the saving on floors and exterior walls. This is most particularly true when power shovels are used and excavation cost may be almost the same for a partial cellar as for a full one. Where the soil is reasonably firm no footings are necessary.

The most common materials for foundation walls, in the order of their cost, are concrete blocks, stone, and poured concrete. Except in wet ground blocks are satisfactory.

b) Construction IN A FRAME house many small savings may be made by the use of stock lengths in joist and timber. Lumber comes in standard lengths of an even number of feet. By utilizing these sizes a 12' joist gives a room 11'-4" wide a 14' stick allowing a 13'-4" clear width. There is a 1% saving here.

Too much lumber is a superfluity which brings trouble through shrinkage problems, cracking plaster and putting doors out of whack.

Low ceiling heights save in cost of walls, plaster, paint, stairs, heating, and even in plumbing. A reduction of height of 6" per story may save as much as 2% in the cost of the house.

Diagonal sheathing and diagonal floors are unnecessary luxuries and the standard method is quite good enough in smaller houses.

Where small window and door openings occur, studs need not be doubled around them.

Although we are considering the wood frame house as a general example the latest type cinder block masonry deserves notice for its economies.

- 1) Fewer trades are involved; the mason does about everything.
- 2) Much work is eliminated in these divisions—labor, plaster, strapping, furring, and painting.
- 3) Story heights are reduced in total. Floors are 6" thick, giving one foot in all, and saving in stairs.

Current prices indicate a possible saving of 10% in this type of construction over frame or other standard types.

c) Exterior Finish NARROW EAVES ARE cheaper than wide ones, the simplest being just a gutter nailed on the face of a house. Save here 1%.
Shingles are generally less costly than clapboards.

Blinds are often unnecessary, and where there is no conflict with aesthetic considerations they may be omitted with a saving as high as 1%.

An entrance may often be created with three boards and a moulding, which is a small item but may save 1/2% on a little house.

d) Doors and Windows STOCK DOUBLE-HUNG windows are least expensive, with steel sash a close second.
Where windows are used for light, and ventilation is unimportant, they may be fixed-sash at a worthwhile saving. For instance, a group of casement windows may have the two outside ones fixed, the center one movable.

A small saving in garages is the use of fixed storm windows. Garage windows are usually fixed by law, so there is no added inconvenience.

The best way to reduce the cost on doors is to eliminate them. For example, it is often agreeable to omit doors to living and dining rooms, even to closets. Much new government housing contemplates curtains in place of closet doors. A clever substitution here is the Venetian blind. It looks smart and is practical, besides permitting the elimination of

door frame and trim, with a saving which may be 1%. Another idea on closet doors is to substitute stock exterior blinds for them. With the lighter hardware permissible you may reduce cost as much as \$4 an opening, which combines with the other saving mentioned above to produce about a 1% total.

Still another idea on doors is to use 3/8" plywood, batted on the back. In Colonial farm-type houses such batten doors are the most practical and best looking for bedroom, closet, and particularly eaves closet doors (those with a sloping upper corner).

e) Walls ON FRAME HOUSES interior wall finish may be classified as follows:

- 1) Dry wall finishes, such as wall-boards, plywood, and boards.
- 2) Plaster.

1) Wall-Boards, Plywood and Board Lumber

(WITH WALL-BOARDS and plywood the difficulty has been the proper treatment of joints, and with plaster it has been the problem of cracks. The average person seems to be more willing to run his chances with possible cracks than to accept the joints, which usually appear unsightly to him.) Considering these finishes with an eye to economy, the wall-boards which combine insulation and wall coverage are the cheapest. They come in large sheets which makes for economy in labor. The interior of the Troy house on page 33 is a good example of their use. When applied with experienced help a saving of 1 1/2% in the cost of the house may be expected over standard methods.

Plywood may be used in many ways and as a rule it is far better to consider the joints as a decorative feature than to cover them.

Note the photograph indicating use of plywood on the Gates fireplace wall, page 69. Where plywood is painted there is but little saving over standard construction. Where stained the result is not too attractive in the case of cheap woods like fir, though you save money. But, as in the case of the Gates fireplace, better looking results are obtained than could be gotten from other materials at the same cost. To put it differently, a panelled effect is possible at about the cost of plaster.

In the future we may look to plywood to give us definite economies in construction, through prefabricated joist and wall sections which will be thin, light, and eliminate a good deal of labor.

Finished floors and ceilings will be applied in one operation, but that time is not yet, and until then the individual housebuilder can accomplish relatively little by their use.

Board walls are common in many old farm houses and serve well. In standard double wall construction there is but little retrenchment in cost, but here is a good thrifty suggestion. Construct all closets of one layer boards, something like wardrobes. This looks well and the saving may be 1% of the total house cost.

2) Plaster AS OPPOSED TO the dry wall finishes we have that old standby, plaster. Let us say that the only reduction here

may be made by cutting down on the number of coats of plaster you apply. Where a rough wall is the goal, as in many Early American and English interiors, one coat of rough plaster applied over gypsum lath is adequate construction, and may do on the ceilings as well. There is considerable saving here, at least 1 1/2% the total house cost.

f) Interior Finish THIS MEANS SUCH as door and window trim, cases, etc.

A good effect is obtained by the use of narrow trim of the simple backband type, such as is available in any lumberyard.

Door frames may be placed before plastering, and the lath carried over and nailed to the frame instead of the rough studding. This is good, tight construction with savings as high as a 1% total.

Casework, such as kitchen cabinets and cupboards, has a way of defying your building economy. To get plenty of cases at low cost simply use one standard drawer case in the kitchen, and have the rest of the cupboards made out of plywood at the job.

When kitchen counters are to be covered with linoleum

you may use cheap wood or plywood underneath. That may sound trivial but it is less parsimony than it is good sense.

g) Plumbing COST SAVINGS HERE result from careful buying and moderation.

Centralized plumbing is naturally cheaper than having pipes spread out like an octopus over the entire house. If you can keep it all on a central stack it may be a 1% saving.

Another thrift suggestion is to build in the kitchen sink, which means a low-priced enamelled sink framed into the counter. Here is another possible 1%.

Where local water does not cause trouble, chemically, you may use brass tubing as pipe and reduce cost 1/2%.

A new boiler for domestic hot water is cement-lined and lower in cost than copper, but it is said to be longer lived.

Again, by the use of an instantaneous indirect heater, the boiler may be eliminated at a saving of 1/2%.

Ordinary good judgment means a lot in the selection of fixtures; off-size tubs, for instance, are expensive.

h) Heating A GOOD HEATING plant is well worthwhile and niggardliness in this department will be regretted. But fancy equipment is unnecessary and many types of boilers carry a heavy sales expense. The "Fords" of the heating industry are the units to use in house heating.

In a practice covering many years I have seen expensive heating plants come and go; one in particular that was supposed to combine house heating and incineration. It had everything on it, so to speak, but the kitchen sink, and it was supposed to dispose of the parings from that. Initial cost and operation were in proportion. Fortunately my frugal nature never warmed up to such devices, and now in retrospect they seem like white elephants alongside of today's compact and capable units.

Remember that a highly rated efficiency may be one thing in the laboratory and another in practice.

Cost reducers here are problematical, but it does not make sense to cover basement piping and then install radiators to keep that area warm.

In laying out a heating plant allowance should be made for insulation, weatherstrips and storm windows, thereby cutting the size of the unit and its tributaries. To figure the size of an oil-burning or gas unit on the basis of coal figures is sheer stupidity, but I have seen it done many times with resultant expense to owners.

CHAPTER FIVE . . . In which we consider the value of the Architect's Services

LET IT BE admitted that you do not have to employ an architect when you build your house. There are ways to circumvent that step, even in states where all plans must bear the stamp of a registered professional. Lumber yards, real estate men, and national magazines practically give house plans away, and use the argument that they save you an architectural commission—which is literally true. Are an architect's efforts worth his commission?

Here is an explanation of the architect's status and the extent of his value to you, as an owner.

A true architect is a professional man having nothing to sell but his services, and his skill in building design, construction and supervision, derived from years of training. He places his knowledge at your disposal to produce an honestly built house that fits you and your budget, and is not just another house.

In this he is morally disciplined by a code of ethics which identifies his interest with yours, and forbids the taking of any gratuities in favors or money, beyond the stated fee for services. He has nothing to gain by slurring even the smallest and most hidden of a building's component parts.

Now many non-professional rivals in the field of house design provide some form of casual, standardized architectural service at a low rate, with intent to make their profit out of selling building materials, or through construction processes or what have you. The one thing they cannot offer is detached architectural supervision; you must accept on faith the honesty of their collective intentions or the ability of their workmen, to say nothing of the quality and suitability of their plans and specifications. Any man's everyday experience tells him that. Such people ask your childlike trust, because the product is not at all a simple one, and is not sold complete by a company upon which full responsibility may be hung.

i) Wiring A SMALL ITEM at most, at about 2% of the house cost. The tendency has often been to install too many outlets, particularly those for fixtures. Put in all the base receptacles you require, but it is far better to place a possible fixture outlet later than to be obliged to remove one and cover the hole with a brass plate.

j) Painting THIS IS THE most variable item in house cost; good painting may make a house.

As a rule it is cheaper to stain than to paint, so when in doubt use stain. It may save 1%.

Papered walls are usually cheaper than painted walls, so if you want a plain effect cover your wall with plain paper. Another advantage of paper is that it reinforces the plaster and hides imperfections.

Summation NOW TO SEE if we have made an appreciable saving!

We shall avoid duplication, which means consideration of the economy in one-coat plaster, not both plaster and dry wall, because it is necessary to make a choice and use one or the other. Furthermore we are using second-hand brick but not second-hand lumber, as our owner might not desire the last named

SUMMARY OF SAVINGS			
Partial basement	3%	Simple trim	1%
Stock joist lengths	1/4%	Simple cases	1%
Low ceiling heights	2%	Simple mantel	1/2%
Narrow cases	1%	Plumbing	3%
Blinds (?)	1%	Heating (?)	
Simple entrance	1/2%	Wiring (?)	
Door savings (1% to 2%)	1%	Painting	1%
Closet construction	1%	Used brick for chimney	1%
One coat of plaster	1 1/2%		

TOTAL SAVINGS 18 3/4%

In this summation we have not considered doubtful items on which standard practice is not well defined, or where the savings may be standard anyway.

By now you will see why I said at the beginning of this chapter that all savings would be small; but in a \$8,000 house they were about \$1,500. These economies are possible for everybody. They do not take into account labor rates or cost variations and should be relatively true in any locality. We have not considered the question of cheap labor versus more skilled labor, because a man is worthy of his hire and cheap labor is often very poor economy.

There is the inevitable profit-motive behind all this, and there is that Jekyll and Hyde affair called "human nature". The architect's actual profit on a commission never varies much beyond 2%. When all is said and done he did not take up the profession primarily to make money. The contractor estimates and establishes the contract price of the house (on which the architect's fee is based) and as he undertakes its construction he keeps a close watch on costs. For his final profit is dependent on the skill with which he exercises economy in purchasing materials and in pursuing construction.

Now I know a few contractors whose inherent honesty and craft-pride is insurance against the use of shoddy materials or inadequate building, and I know others who are but frail victims of that phase of said "human nature" whose motto runs, "It's o.k. if you don't get caught." And it is very difficult for the layman to detect the original sin. He only deduces the fact of its perpetration when something cracks, leaks, sags, peels, or falls to pieces.

Hence the need for supervision, and nobody but the architect can give it.

When you do select a professional to do your house by all means pick one who knows domestic work through considerable experience. It may be mystifying to the laity, but there is so infinitely much detail and special knowledge connected with the various types of modern building that it has forced specialization. This puts an unfair but unavoidable burden of selection on the prospective builder, though he should be able to chart a safe course through quiet investigation.

If you picked a druggist in place of a physician to medicate for your great-aunt and she happened to get well, you would never know whether it was by virtue of the medicine or her indomitable will to live. It would be a chance you took needlessly, where much was at stake.

LIVING CHART

BASIC ACTIVITIES



COOKING

storing

food preparation

dish washing



EATING

pick up meals
quick breakfasts
snacks

dress up meals
family meals
dinner parties

party meals
big luncheons
holiday celebrations



SLEEPING

napping

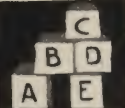
dressing

undressing



RELAXING

resting, talking, visiting, reading, thinking, radio listening



CHILD PLAYING

very young young school age adolescents
yelling, creeping, running, fighting, instrument playing

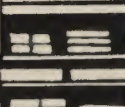


LAUNDERING

sorting, washing, drying, ironing, storing



BATHING



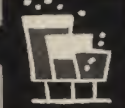
STORING

brooms, books, blankets, cars, clothes, linens, toys, tools



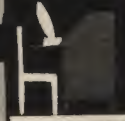
HOBBYING

inactive active
collecting, arts and crafts billiards, pingpong, gardening



ENTERTAINING

informal family formal large informal



WORKING

bill paying, office work, letters, sewing



- Simple detail can be most effective as shown by this oval rail and plain square balusters.

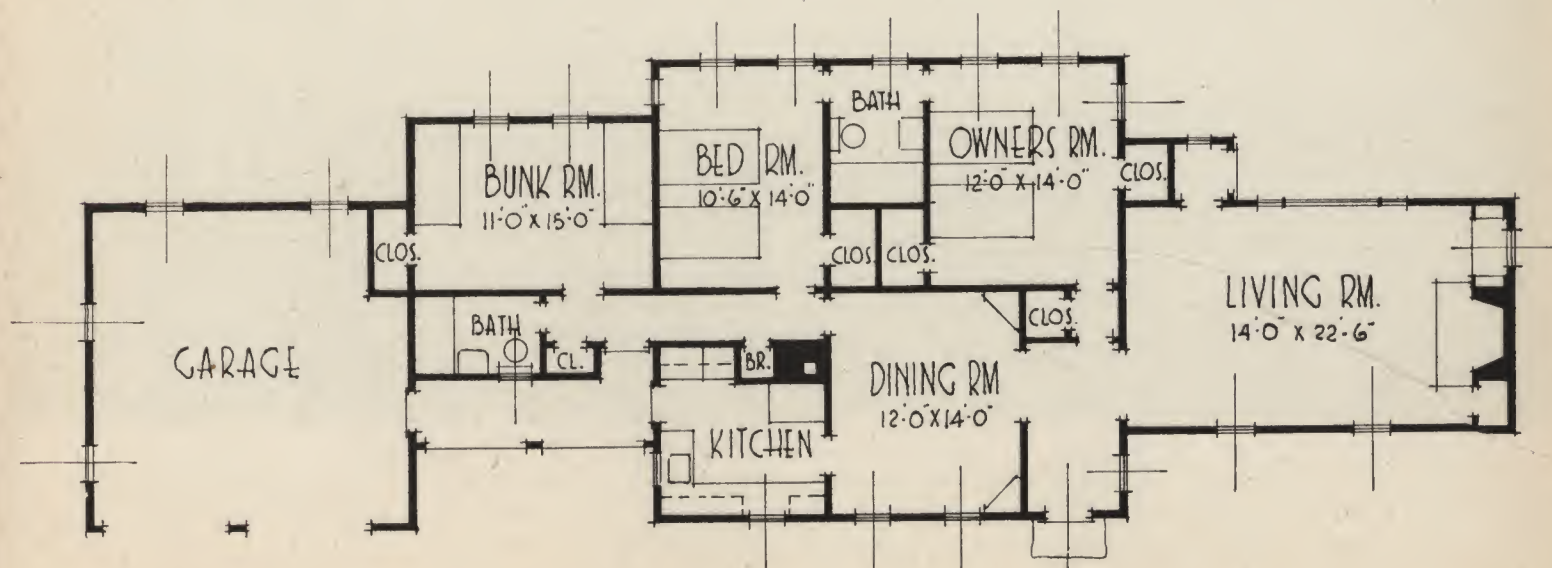
Dwight H. Thomas
HOUSE



Daniel H. Coakley, Jr.
HOUSE

• Plump red apples hanging from gnarled limbs form a perfect frame for the house as it gleams in its true Cape Cod setting.

In plan, this house was dictated not only by the living requirements of the family, but by the fact that though lived in the year-around, it was designed especially for summer living. Easy access to the baths from ocean bathing was imperative.





• Looking at the house from Buttermilk Bay side, one realizes that it has two faces—one toward the road and one toward the sea. The play of sunlight on the fat brick chimneys is always a delight to the eye.

Daniel H. Coakley, Jr.
HOUSE



Daniel H. Coakley, Jr.
HOUSE

• One of the beauties of the house is its almost perfect scale. Here it is clearly shown in the raking view of the street facade.



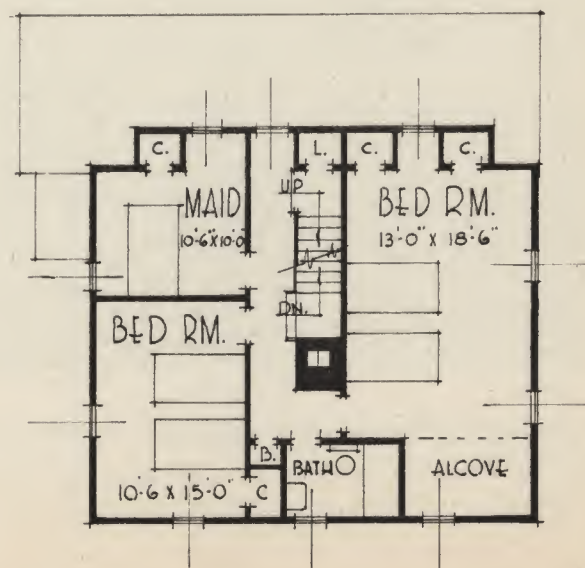
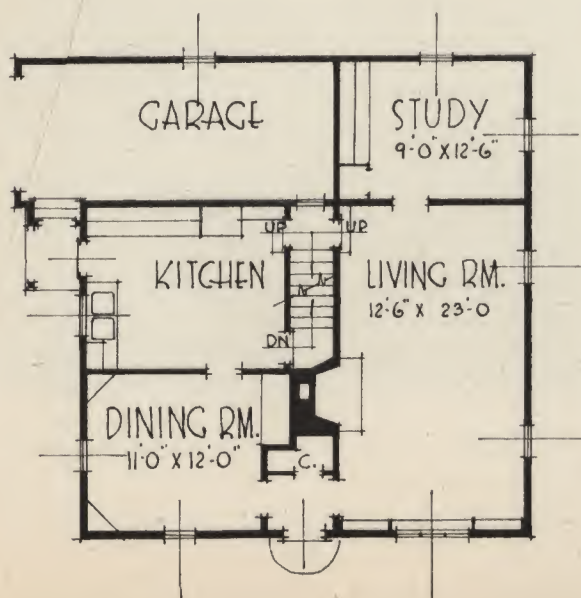
• On the interior of the house the soft patina of old honey-colored pine greets you in the entrance hall. Careful thought is shown in every detail — even the placing of the mirror reflecting the doorway and the vista beyond adds materially to the hall itself.

Daniel H. Coakley, Jr.
HOUSE



**Edward A. Feck
HOUSE**

• This house, with its ample chimney, dark stained walls and long lean-to roof, is an example of good architecture at low cost. Including nine rooms, recreation room and garage the total cost was a little over \$8,000. This plan is a good example of the careful use of space and of easy circulation. The stairway is placed at the end of the living-room, with an opening from the kitchen to give easy access to the second floor without passing through the front of the house. The study, which is Mrs. Feck's office, is placed at the rear of the living-room and near the kitchen for convenience, as she often has the housework as well as her own business to handle. The son, who is a budding artist, occupies the two rooms on the third floor.





• The sharp peak of the old shed roof is here utilized to good advantage. Features of this sort give a house individuality.

Edward A. Feck
HOUSE



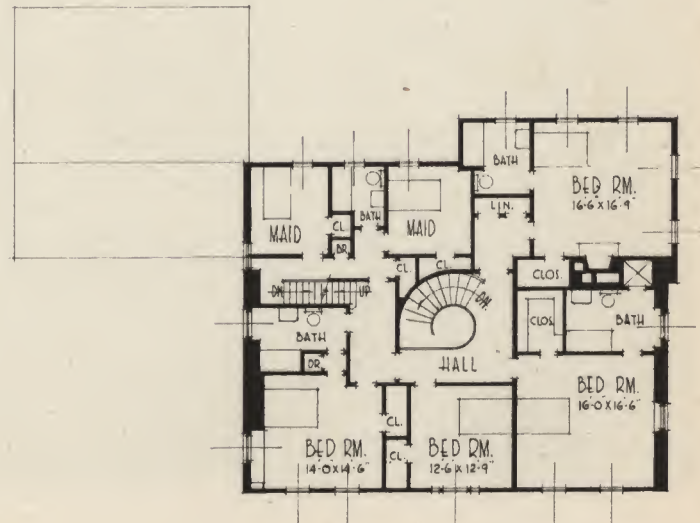
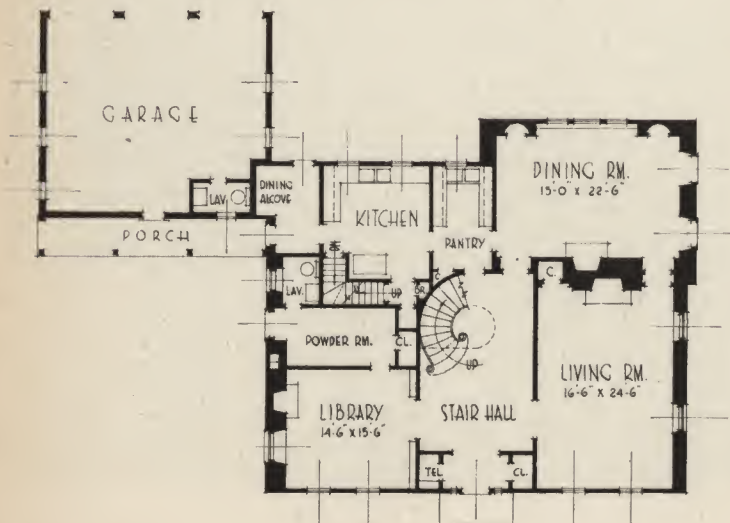
Edward A. Feck
HOUSE

• The close-up view of this house shows it as a simple straightforward expression of its purpose.



- A formal brick-end house with carefully worked out detail.

*House in
Brookline, Mass.*





*House in
Brookline, Mass.*

- The sweeping circular stair occupies the entrance hall.



• Vista of living-room from
pine paneled dining-room.

*House in
Brookline, Mass.*



*House in
Brookline, Mass.*

• The library from the hall.



Thomas F. Troy, Jr.
HOUSE

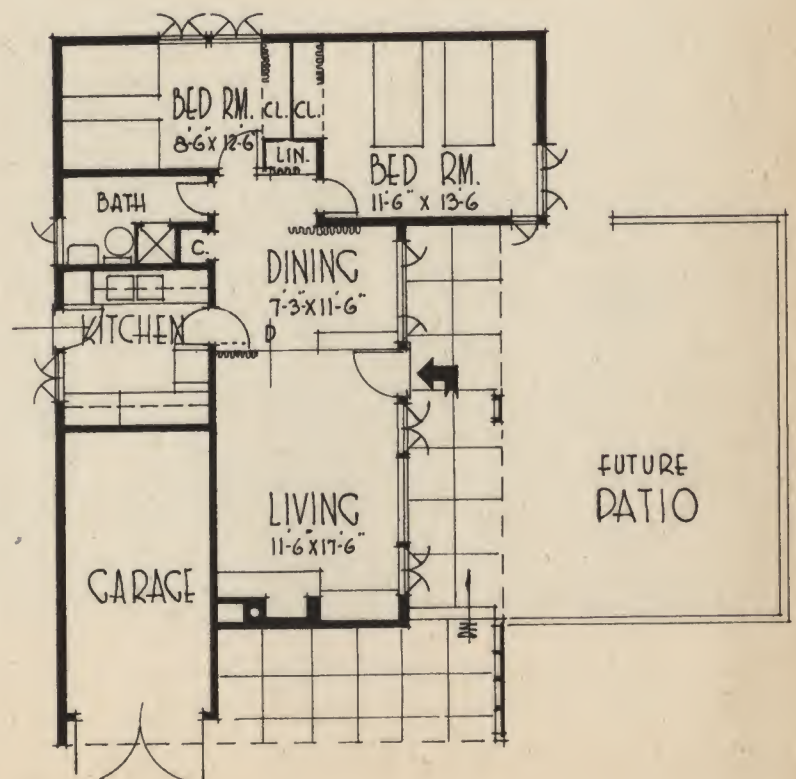
- The house has no basement, the heating being done by means of gas heaters hung below the floor joists. The walls are constructed of large sheets of insulating board. Interest is achieved in the interior by the simplest means.





Thomas F. Troy, Jr.
HOUSE

• The Troy house is a delightful solution of the problem of maximum living at minimum cost, in the modern manner. Built as the equivalent of the living accommodations of the small apartment, it shows what can be done at small cost with interesting results.





- The broad wall surfaces catch the play of sun and shadow. Shadows from the pergola roof are of interest.

Thomas F. Troy, Jr.
HOUSE



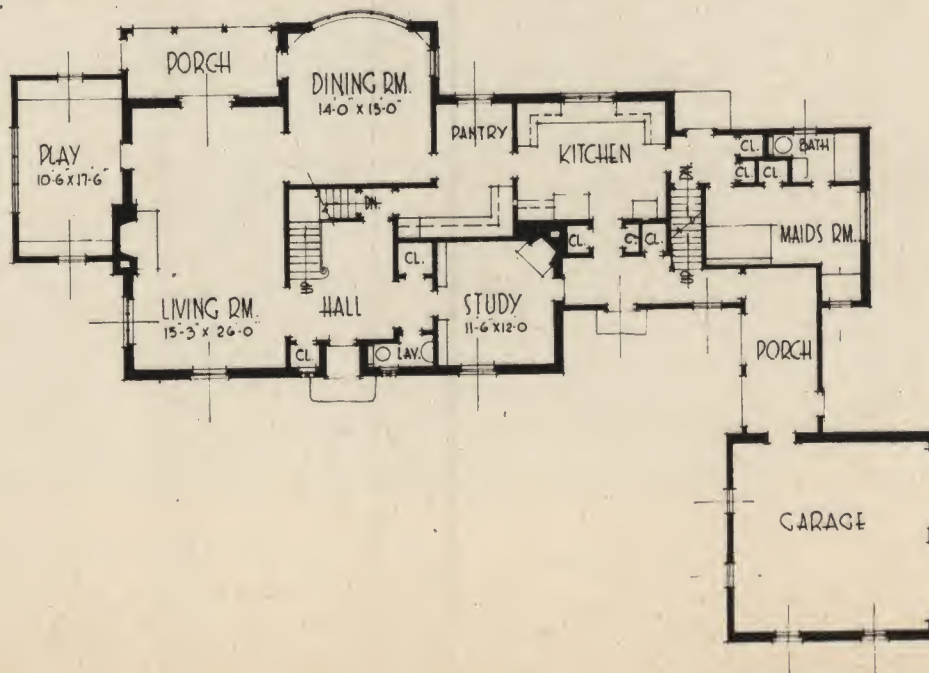
Thomas F. Troy, Jr.
HOUSE

• This vista through the pines makes a year-around picture, requiring but the simplest frame to make the minimum dining-room quite perfect.



• The terrace wall adds to the setting of the Thurber house. Here whitewashed brick is the predominating material, relieved by flush boarding on the walls of the garage and in the ells. Perfect symmetry in the main house and complete lack of it in the wings intrigues the lover of good architecture. The arrangement of the mother's suite is interesting as an important feature of the plan of the house. Nearly a complete apartment is furnished in one of the ells, with access to outside by a separate door.

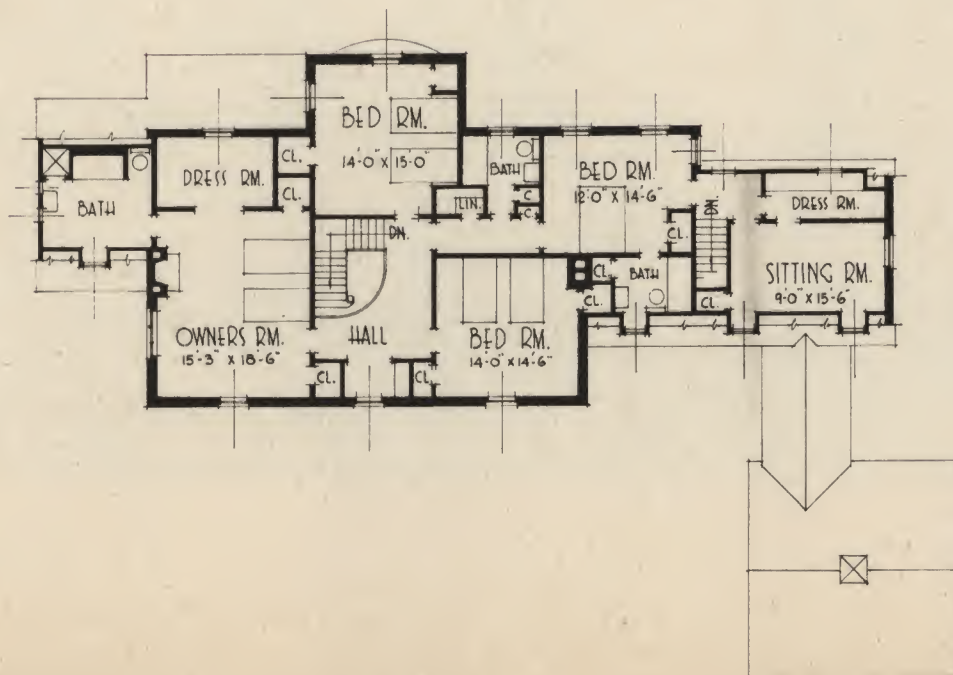
Robert R. Thurber
HOUSE





Robert R. Thurber
HOUSE

• This detail of the garage gives a good idea of the combination of flush boarding and whitewashed brick.





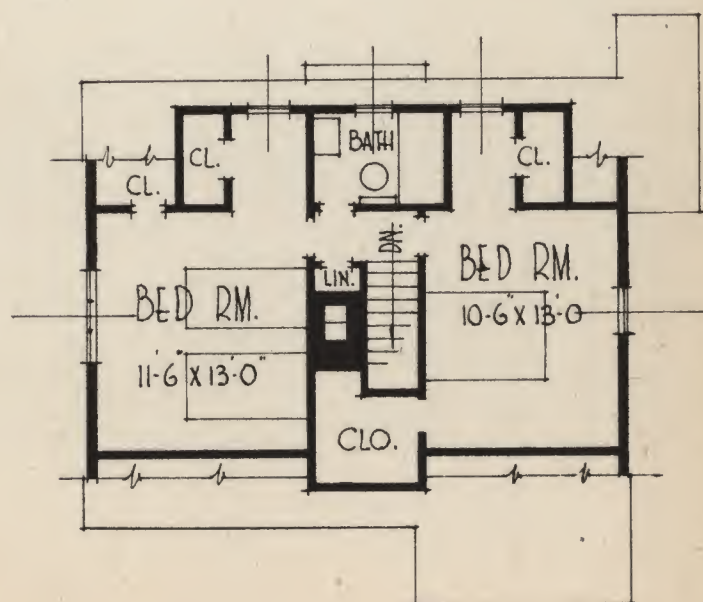
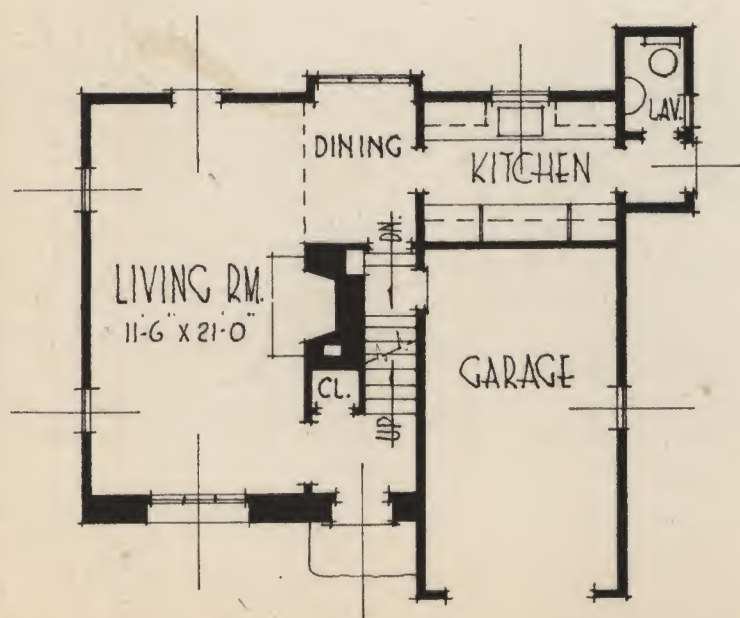
• Leafy shadows form a lacey pattern on bright white walls.

Robert R. Thurber
HOUSE



J. H. Brown
HOUSE

- The intriguing combination of stone and rough boarding gives an interesting solution of the smaller house problem, without making use of any particular precedent.





• Stucco, brick and weathered
boarding combine with good results.

Lawrence B. Rice
HOUSE



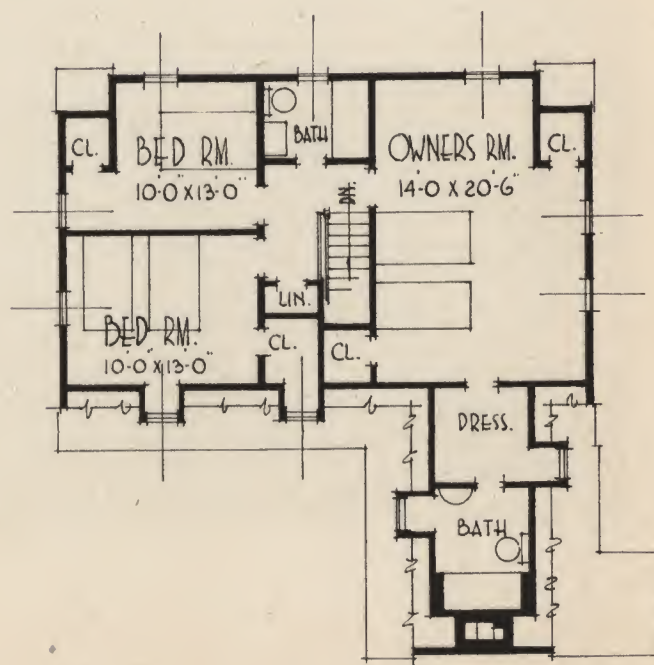
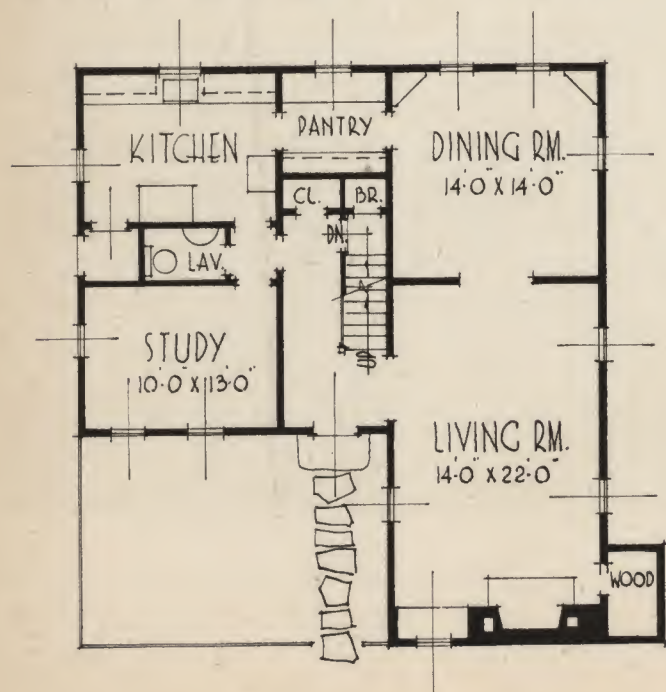
Lawrence B. Rice
HOUSE

- The garden side of the house overlooks a small pond, the shores of which are heavily wooded.



- An ingenious arrangement of the ell-shaped plan and low-pitched roof makes an unusual variation of a type loosely referred to as "Cape Cod."

William Ittmann
HOUSE





William Ittmann
HOUSE

• The detail looking down into the terrace intimates that this house is under a hill — which it is.



Dining-room.

William Ittmann
HOUSE



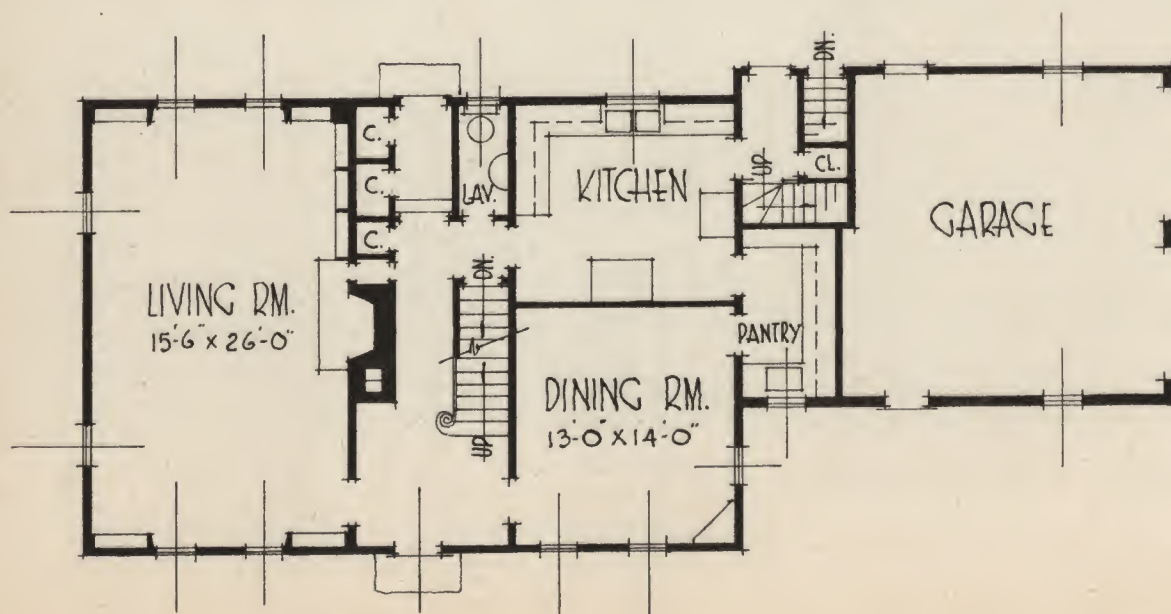
Mrs. J. Edward Brooks
HOUSE

• There are more excesses than successes in the two-story Colonial house. In some hands it becomes a box with holes in it; in others, as in this instance, it becomes a superb example of function and form.



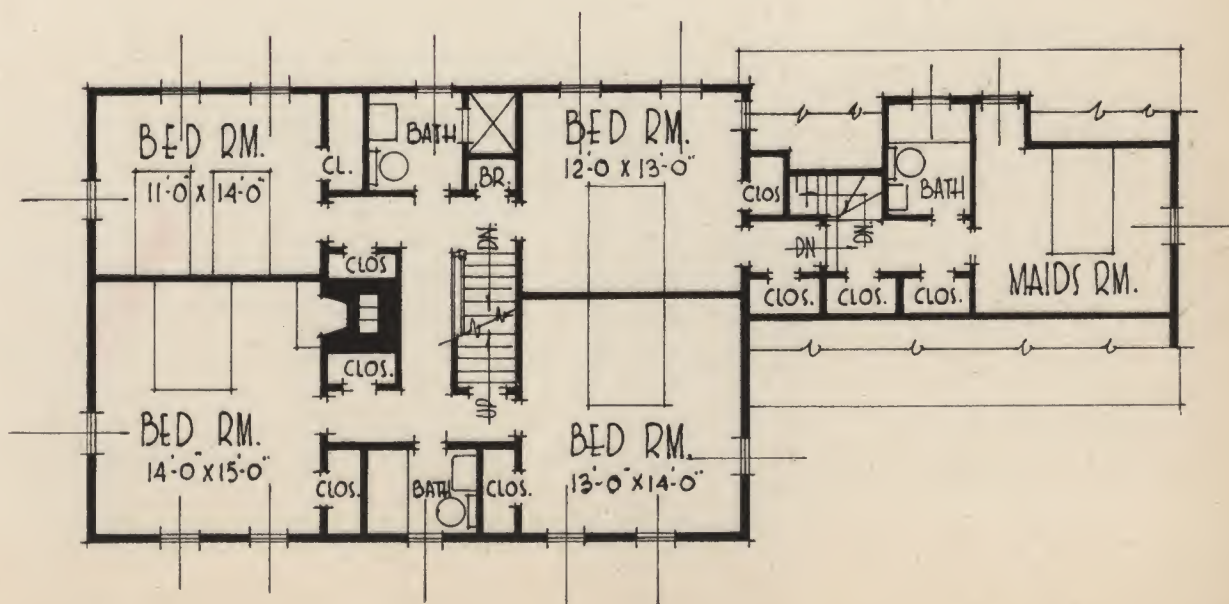
Mrs. J. Edward
Brooks
HOUSE

• Entrance.



Mrs. J. Edward
Brooks
HOUSE

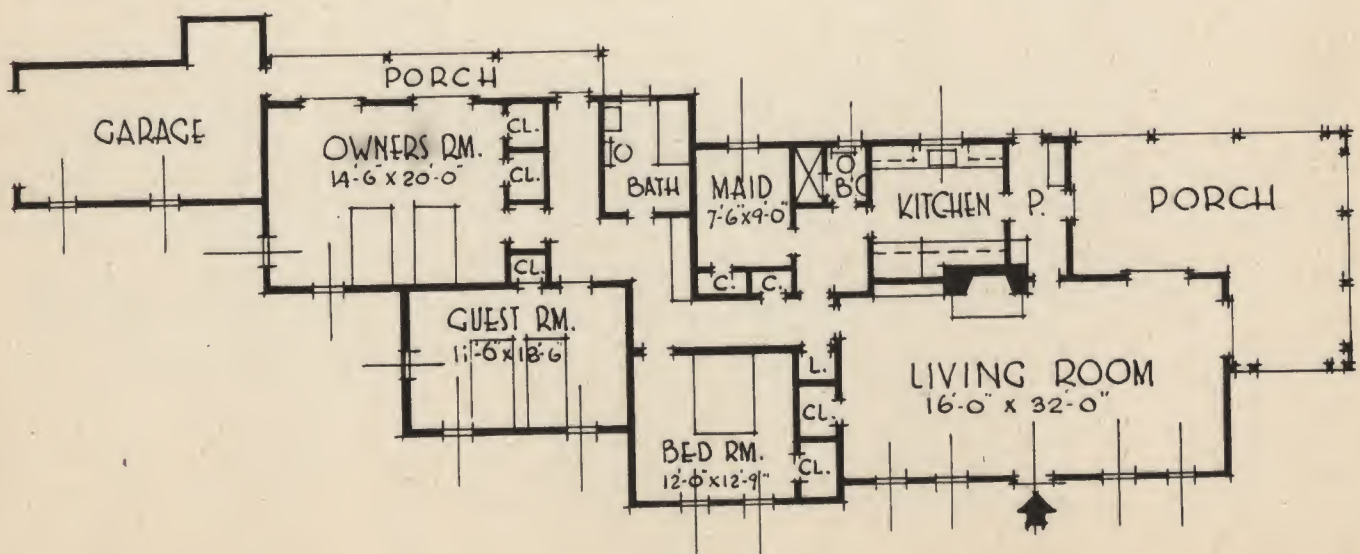
- Hall, with vista through front door.





• In many an old house the additions were a sort of architectural genealogy of succeeding generations. This house at Scituate was so elongated that it was impossible to photograph the whole. Designed for summer use, the living-room and dining-room are combined in one large area.

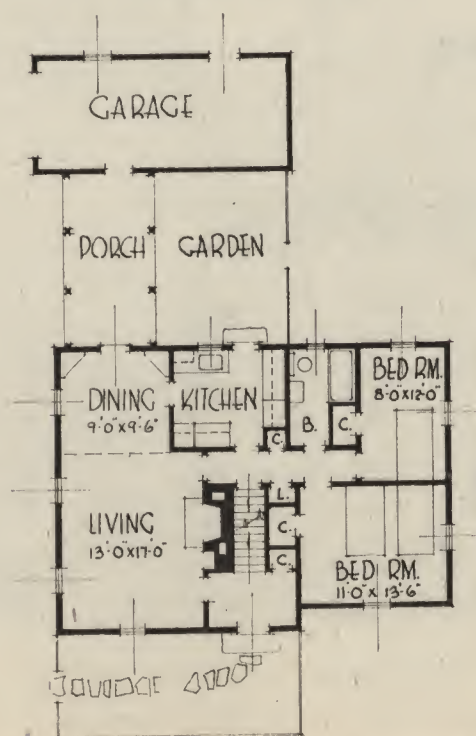
*House in
Scituate, Mass.*





Fred A. Beals, Jr.
HOUSE

• A house designed for two fine old people to be lived in with a minimum of effort.





• Probably the most popular little house in the United States, the Beals house has been imitated and copied from coast to coast. There is something about the oversized chimney and undersized dooryard that strikes a responsive chord in many people.

Fred A. Beals, Jr.
HOUSE



Fred A. Beals, Jr. HOUSE • The comfortable living-room.

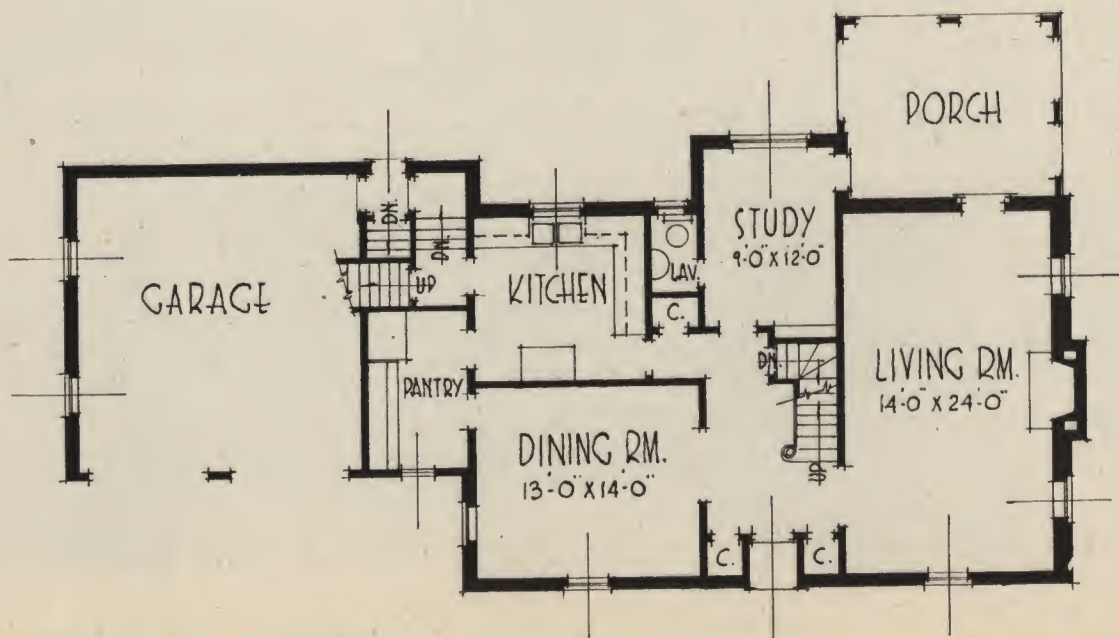


Fred A. Beals, Jr. HOUSE • The dining-room corner cupboards.



• Simple dignity is difficult to obtain in a house of this size. Too often the results smack of the drafting board and an over-studied trite effect is the result. Such criticism cannot be directed at this house.

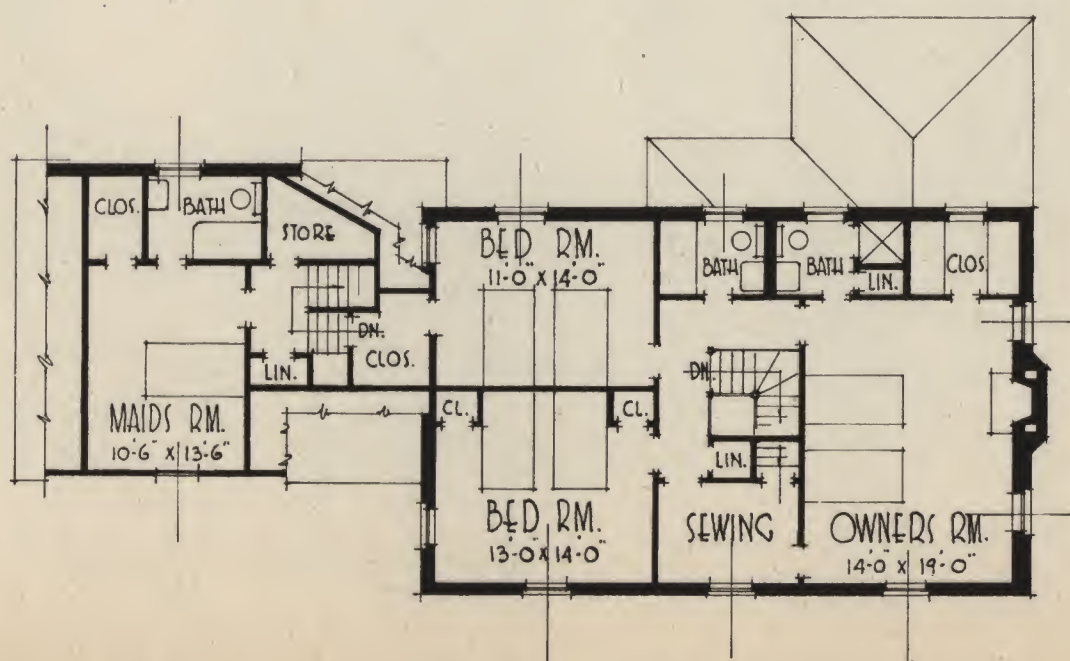
Dr. Clarence G. Severy
HOUSE





Dr. Clarence G. Severy
HOUSE

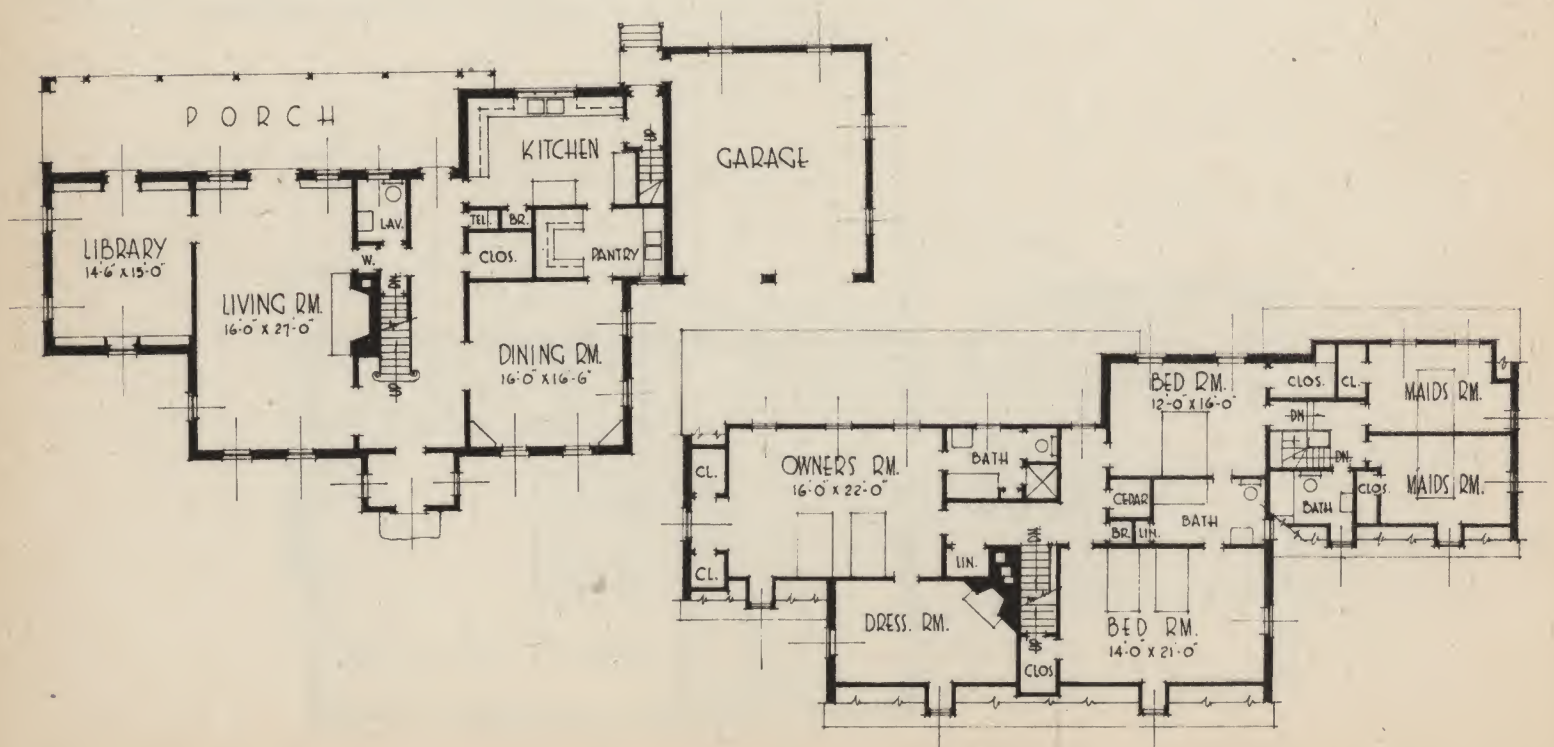
- Located as it is, in an informal setting of oaks and maples, and well below the level of the street, the effect is informal rather than formal; yet it is a carefully thought out combination of the two.





• Making a large house look smaller than it is may be quite a task. However, it is all a matter of scale. In this house carefully studied proportions and nearly perfect symmetry combine for good results.

Herbert W. Moses
HOUSE



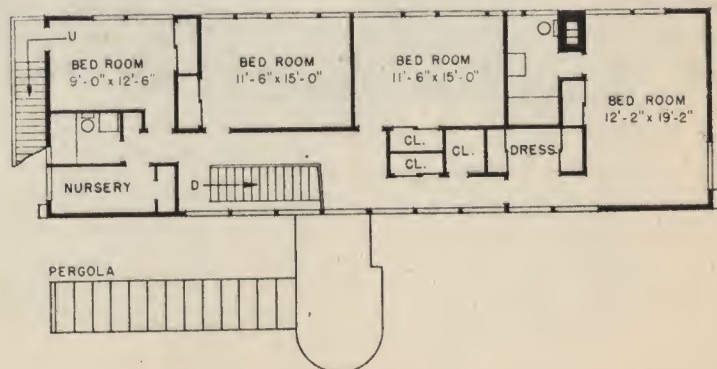
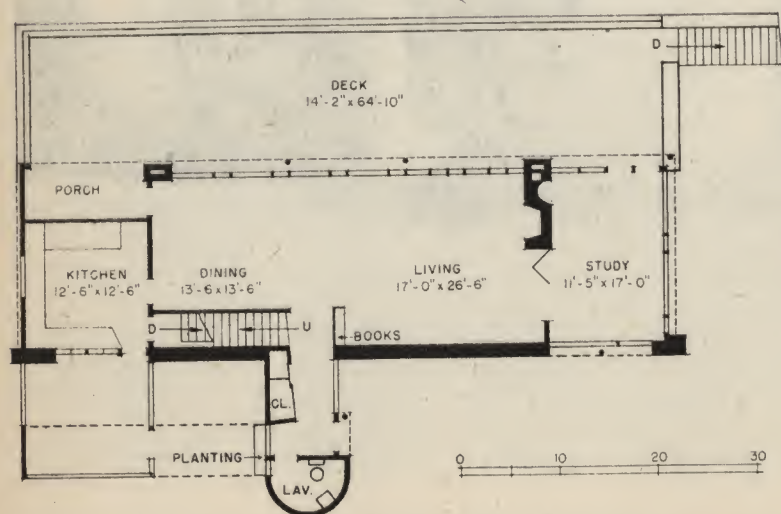


Herbert W. Moses
HOUSE

• Flush boarding and quoins play an important part in this pedimented doorway. Rather imposing, to be sure, but conforming closely to precedent.



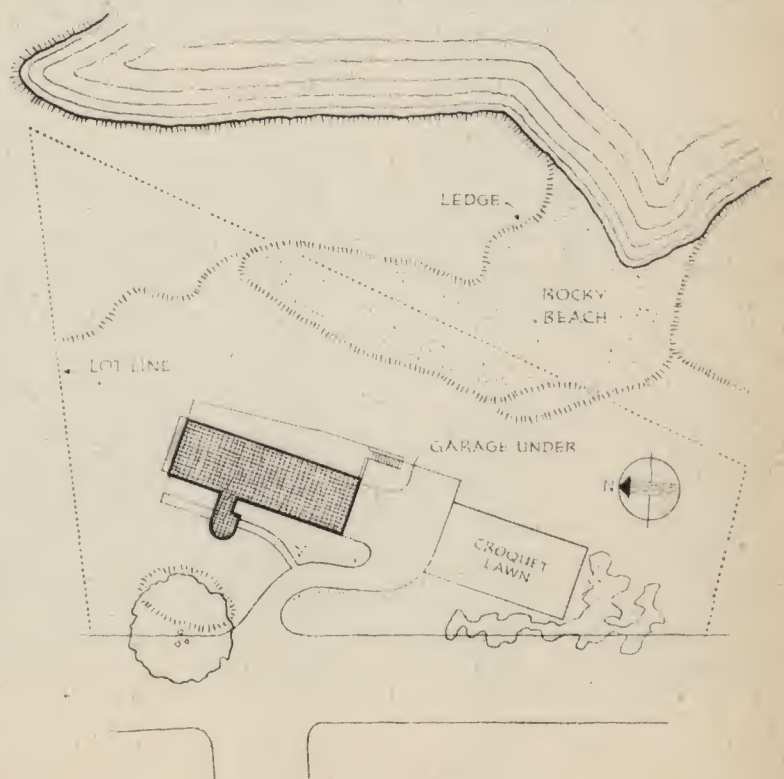
Howard A. Colby House,
MARBLEHEAD, MASS.





Howard A. Colby
HOUSE

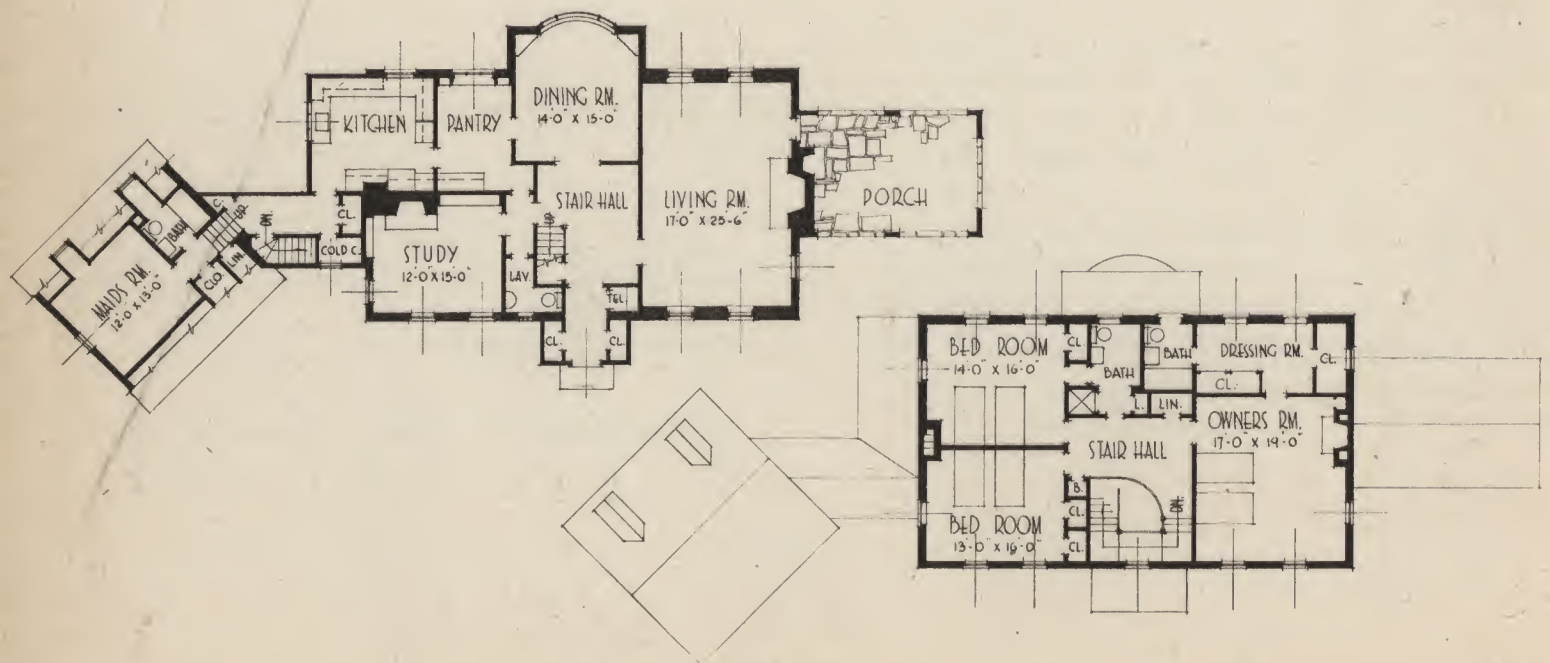
• Judges in the 1939 House Beautiful competition all agreed that this house was "a greater contribution to architecture than almost any other submission." It was a summer home, to be sure, but the lines were at once clean, vibrant and rugged. The arrangement of the rooms was calculated to make vacation life as pleasant and healthy as possible. Because the house is located with a magnificent view of the Atlantic Ocean on one side, and heavy summer traffic on the other, all the large windows are relegated to the ocean side.





• Few materials are as satisfying as whitewashed brick. Particularly well adapted for larger houses, their use is shown to advantage here.

Henry J. Hickey
HOUSE





Henry J. Hickey
HOUSE

• A scraggy pine borders the lot, with its gnarled trunk conforming to the contour of the hillside. The white of the brick acts as a perfect foil for the dark needles of the pine — a happy forethought.



• Before alterations were made on this old house in Egypt a Gargantuan dormer dominated the roof, as if hiding the true light of the house under a bushel basket.

The enormous chimney, with its fat brick pots, is original and a definite refutation of the arguments of the editors of all the home and flower magazines that old one-story houses had dumpy chimneys. This one is all of 6 feet tall.

*House at
Egypt, Mass.*



*House at
Egypt, Mass.*

- This tiny staircase with its elfin quality was built by a Sea Captain over one hundred years ago. A sympathetic restoration of the doorway frames the picture.



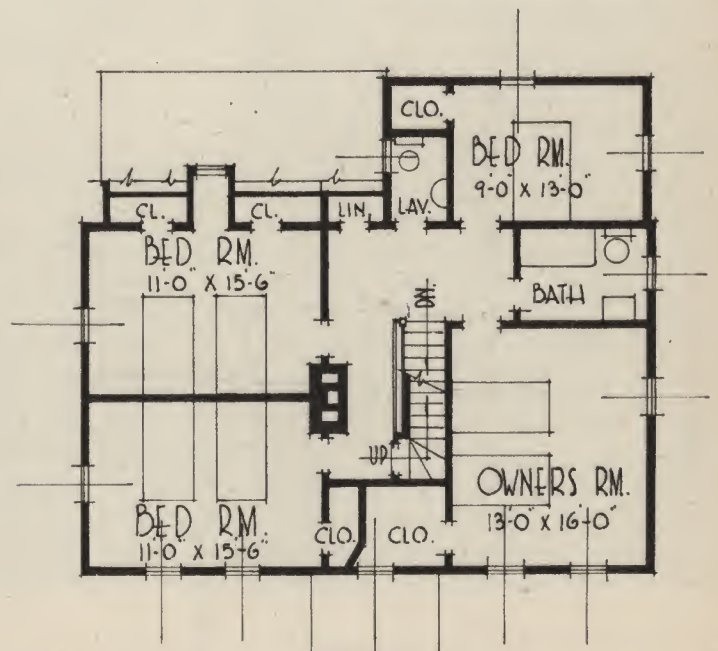
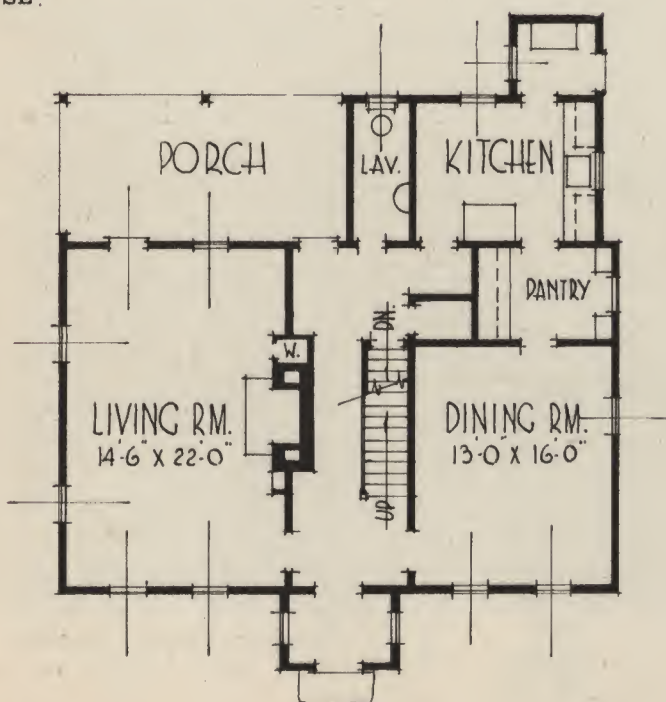
Henry S. Rogerson HOUSE

The entrance.



Henry S. Rogerson
HOUSE.

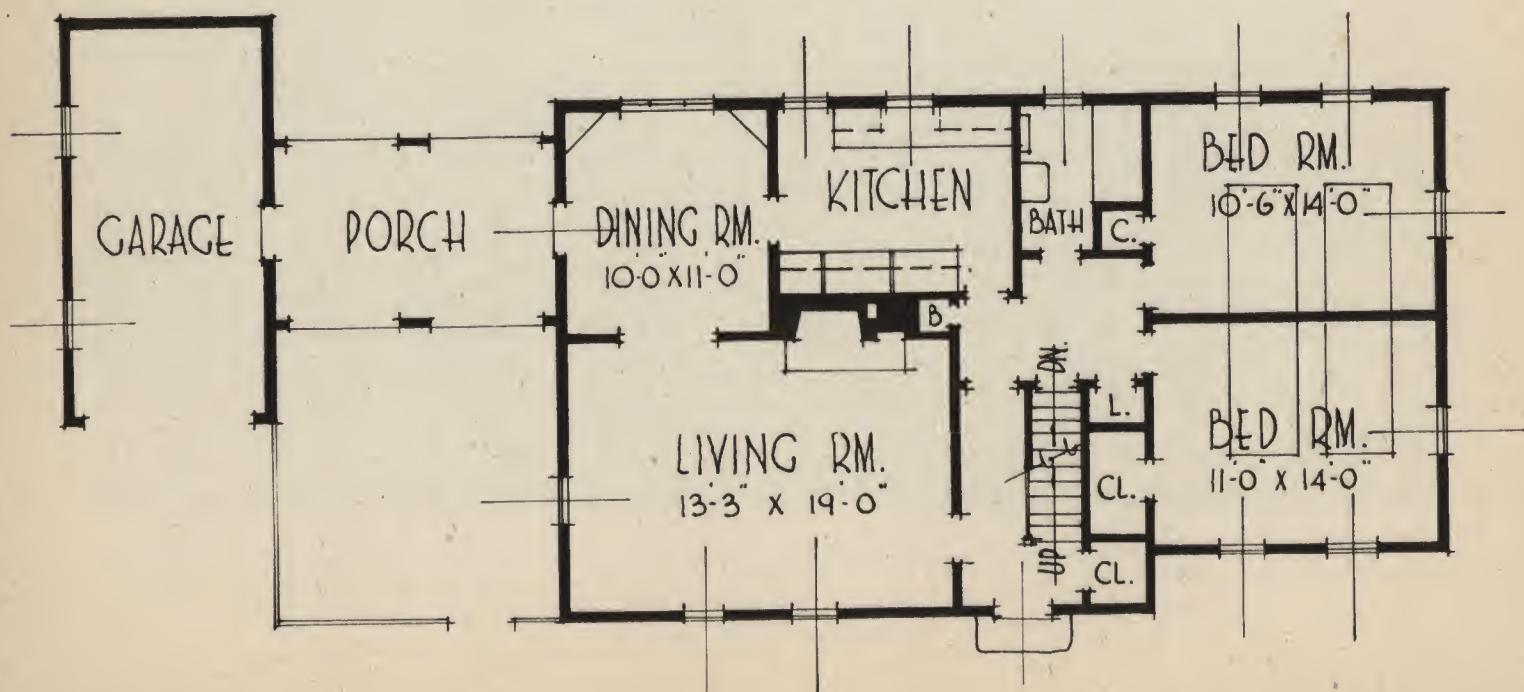
• Varicolored hollyhocks relieve
the dark stained walls.





• Inspired by the old half houses of Cape Cod, where 'tis said, "the reason they were built this way and never grew any bigger was, that there were never any children in the house." This house has an ell to provide room for children. Its charm rests in its rather minute scale, a necessary attribute of almost any successful small house.

Pope and Cottle
HOUSE





Pope and Cottle
HOUSE

• Poplars cast a filigree of shadows across the doorway, broken only by penciled shadows of the clapboards. The plump chimney is no small part of the composition.



(opposite page)

Roger W. Gates

HOUSE

- In view of the fact that there are many Colonial houses of this general style, it is surprising to find so few that satisfy a discriminating eye. Here the delicate overhang and the slight angle of the wing, combined with many niceties of detail, lend definite distinction to a most practical house.

(left)

Pope and Cottle

HOUSE

- This house was designed as an exhibition house. The poplar trees make a fortunate addition to an otherwise difficult setting.

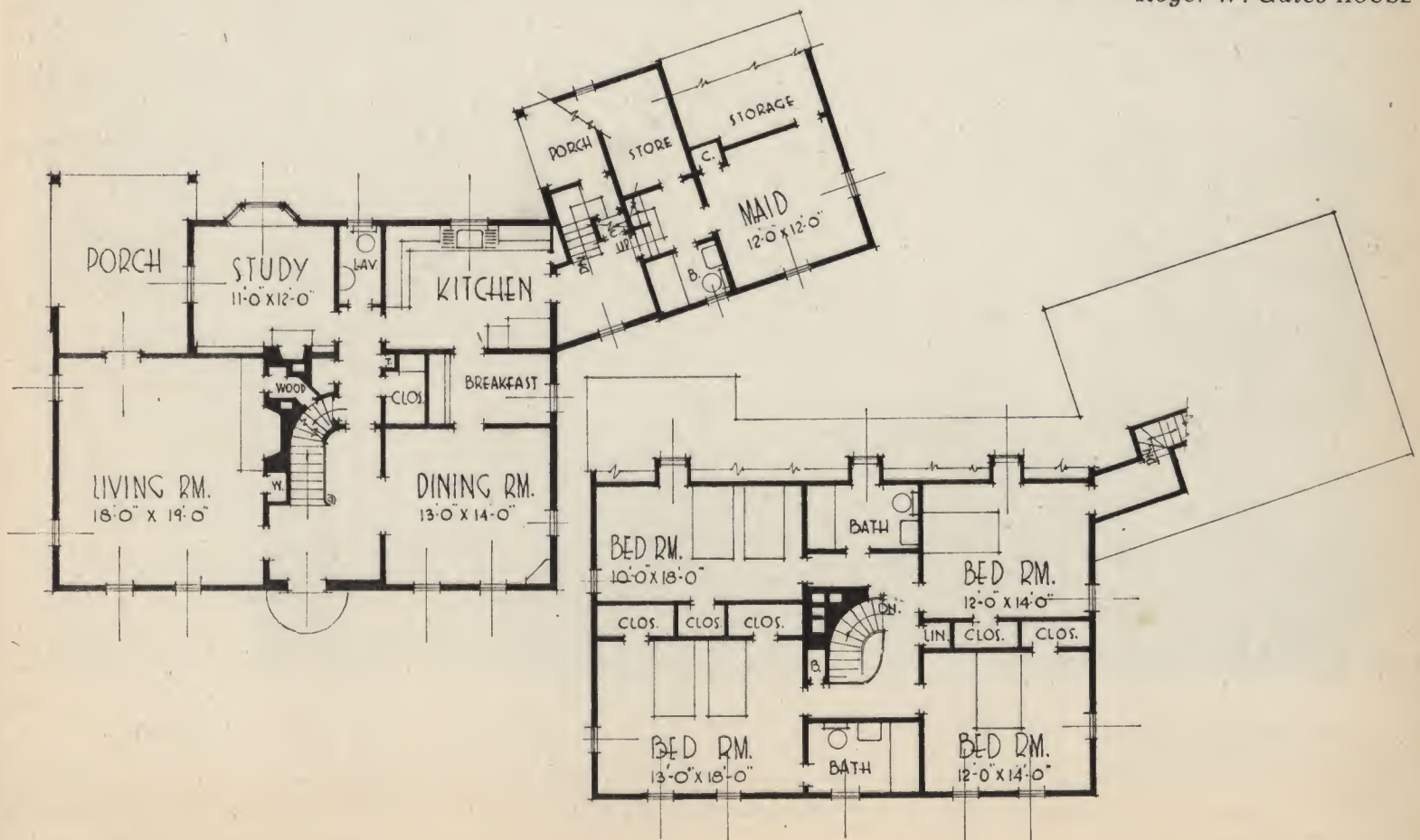
(below)

- A few boards, expertly applied, make excellent detail.





Roger W. Gates HOUSE





• October sunlight glistens
on the front of this house.

Roger W. Gates
HOUSE

THE
DOORWAY



Roger W. Gates
HOUSE

• Plywood and simple mouldings provide the Old Colonial effect on this fireplace wall.



Dr. F. Dennette Adams
HOUSE

• The principles of architecture apply in any structure — a fact that many modernists have lost sight of in crying down tradition. Modern architecture can be beautiful, as well as functional. Broad windows look out on the garden.



• Undulating shadows contrast with geometric, on white stucco surfaces.

Dr. F. Dennette Adams
HOUSE



Robert G. Abbott
HOUSE

Detail.



• Mellow old pine shows up to good advantage in this "Guest" House in Weston, Mass. All the timbers used have seen 200 years or more of service. Set in a grove of pines as it is, the exterior is of rough boards stained the color of the pine bark. Unfortunately the profusion of small pines made exterior pictures difficult and then an unfriendly hurricane made them impossible. The interiors seemed to merit a place within this volume, so here they are.

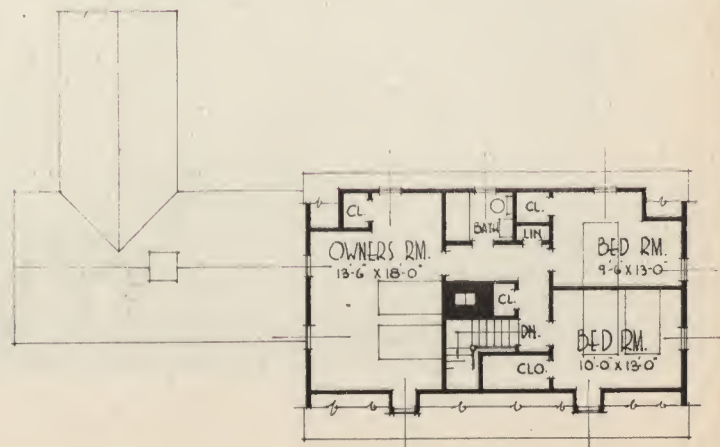
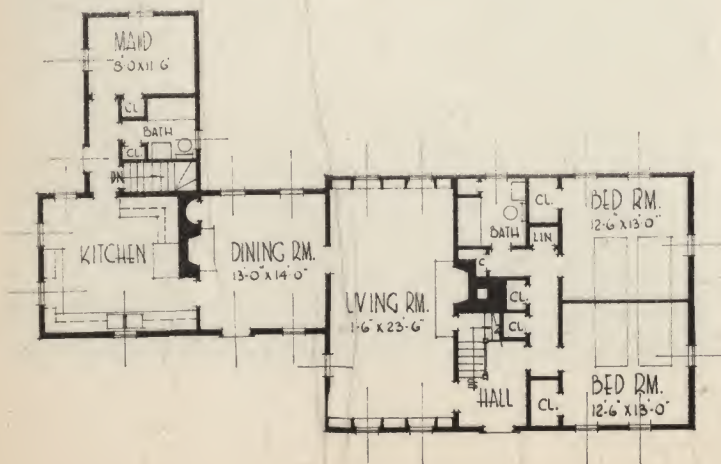
"Guest" House,
WESTON, MASS.





• In this idyllic setting stands "October Farm", the country home of Mr. Cooney, occupying the site of the old farm. This explains the presence of the veteran oaks and maples which guard its entrance. Set on a slight rise of ground, the house looks down on the broad waters of Penobscot Bay.

Russell S. Cooney
HOUSE





A Summer Fairyland.



A Winter Wonderland.



• "A Little House Grows Up."
A large ell added at the rear
accommodates a growing family.

The Author's House
MELROSE, MASS.



The Author's House
MELROSE, MASS.

• Detail of the Pine Room in the author's house shows the use of mellow old pine boards and timbers to advantage. The material was all picked up at wrecking yards at less than the cost of new.



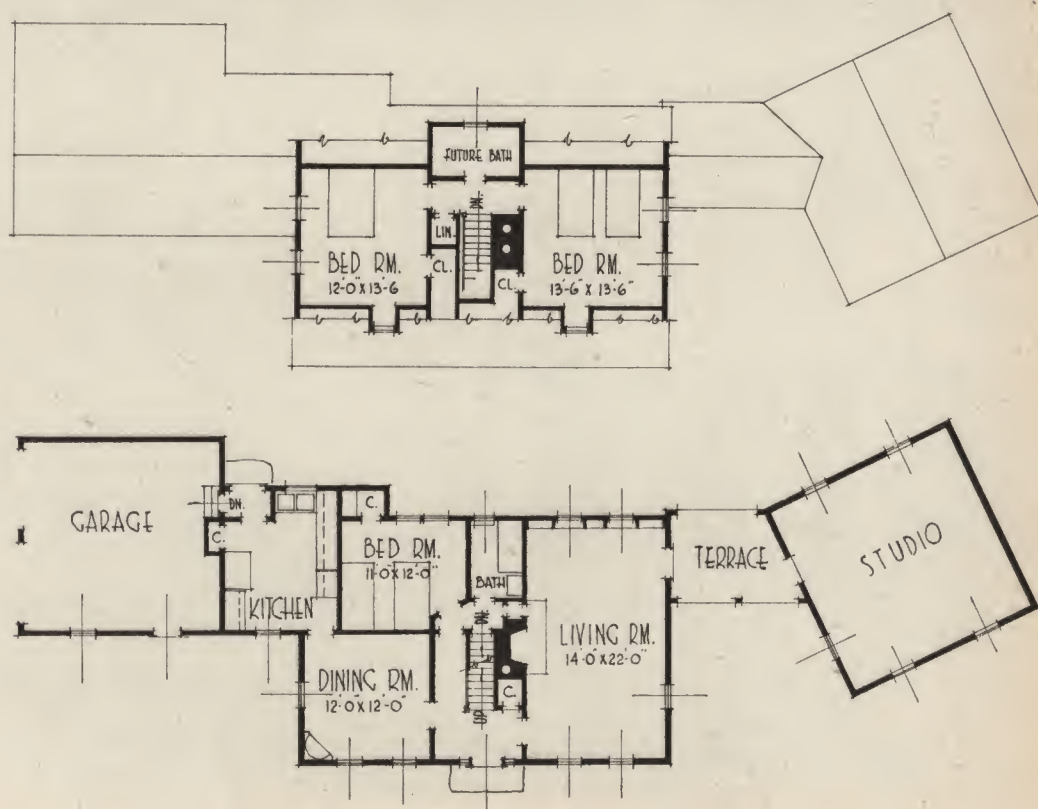
• This characteristic corner cupboard treatment is thoroughly at home in its surroundings.

The Author's House
MELROSE, MASS.



Mrs. James E. Ward
HOUSE

• From the windows of the Ward house one can catch a glimpse of the sea. This, perhaps, gives the house its salty flavor, which is expressed in its long, low lines, its heroic chimney — or by the porpoise on the weathervane.





- The rear of the Ward house shows an amusing combination of roof lines.



Living-room detail.



Mrs. James E. Ward
HOUSE

• Detail of rear of studio of Ward house.



• The use of red polka dot wallpaper makes an unusually attractive dining-room in the Ward house

Mrs. James E. Ward
HOUSE



S. Bruce Ilsley
HOUSE

Detail of house.



• The approach to the Ilsley house is across the rustic bridge under which runs a brook which partially girds the house. Such a setting adds to the picturesque quality of the house of combination stone, drift-wood gray boarding, and stained roof shingles.

S. Bruce Ilsley
HOUSE



S. Bruce Ilsley
HOUSE

• Woodbine encircles the chimney, while
honeysuckle creeps over the rough boarding.



- The half house treatment in another setting. Birches fringe the lot and silhouette against weathered roof shingles. The extra room and bath on the second floor are a convenience.

Maynard S. Renner
HOUSE



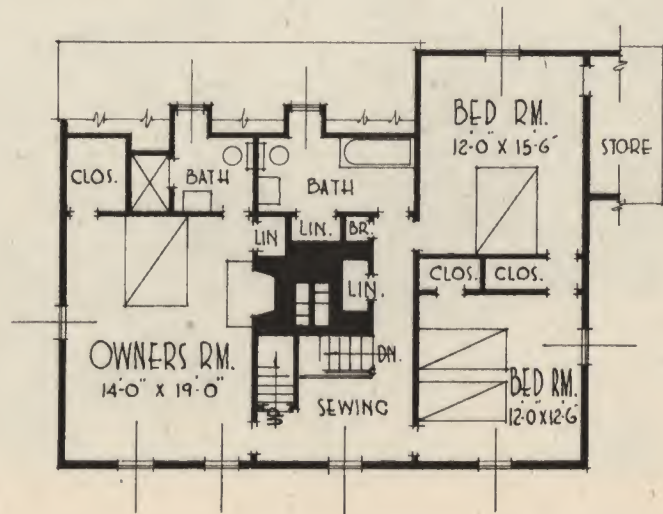
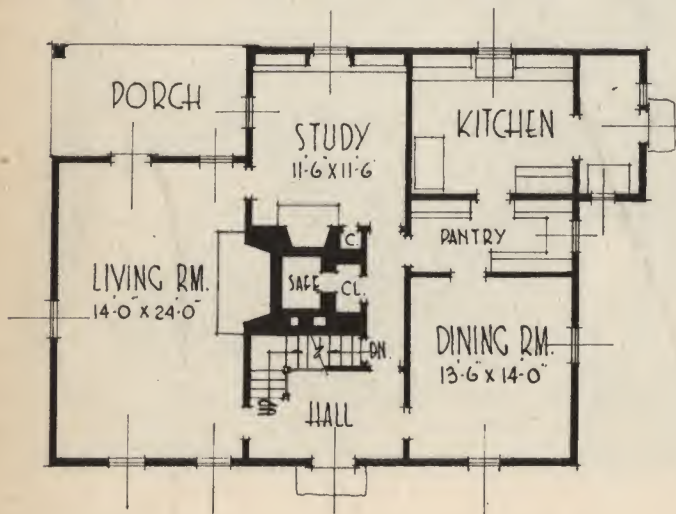
Maynard S. Renner
HOUSE

Close-up.



• Almost devoid of ornament as an early American house is, its small details become all the more important. The narrow clapboards, wide muntins, and enormous chimney capping the whole are the things that cannot be neglected. Otherwise the house becomes flat and uninteresting.

Warren Ordway
HOUSE





• Unfortunately the use of pine boarding, through unexpert and constant application has become trite. But used as it is here in the Ordway study, it is a delight to the eye. The old beams in the Ordway living-room came from a house over two hundred years old.





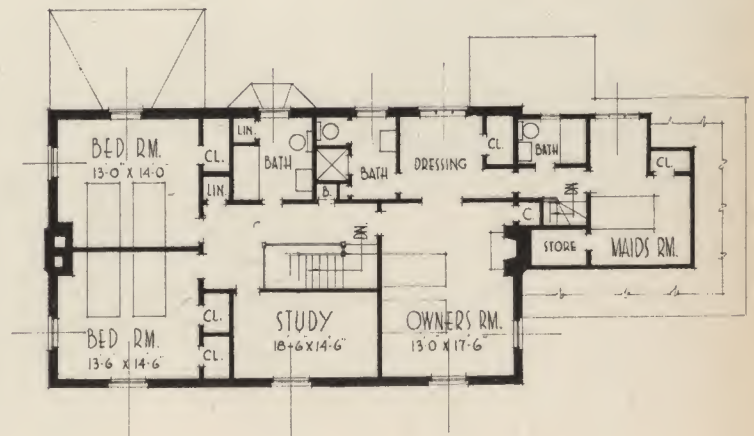
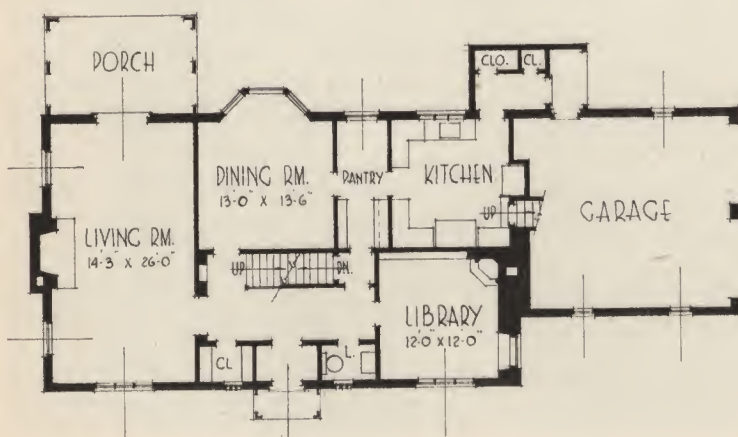
• The pine boarding used in the hall
might well be as old as the beams

Warren Ordway
HOUSE



John F. Paramino
HOUSE

• Trees shield the Paramino house almost too well for the camera.





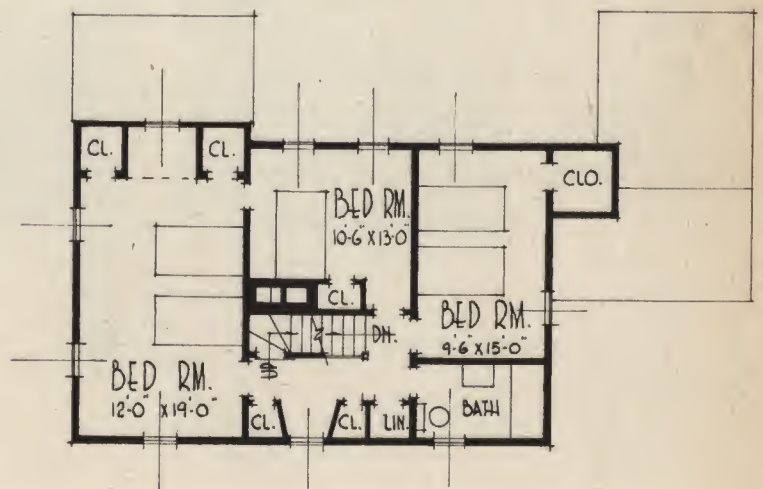
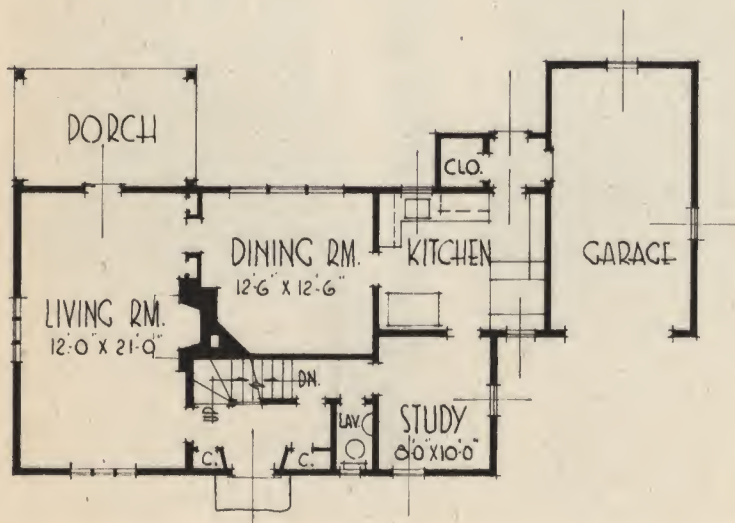
• Wrought-iron entrances are more often than not unfortunate efforts, but this one should satisfy the most discriminating architect.

John F. Paramino
HOUSE



George W. Potter
HOUSE

Snowbound.





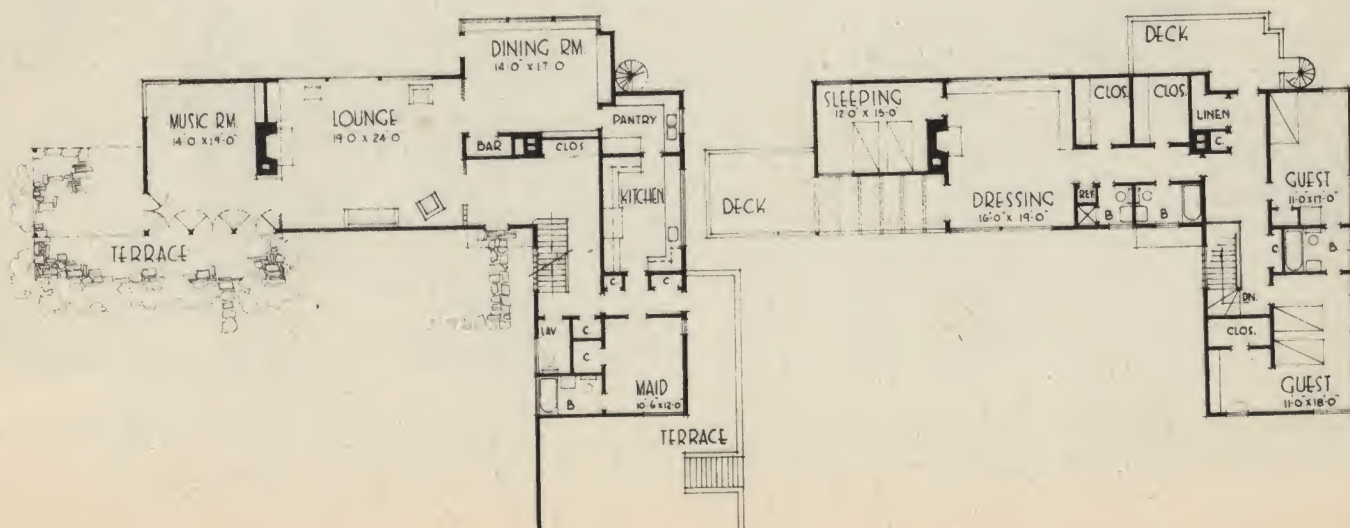
• And in the Early Spring.

George W. Potter
HOUSE



Arthur H. Shaw
HOUSE

• Some years ago the home of Mr. Joseph Jefferson stood on this site. Should he come back today, as Rip Van Winkle, he would rub his eyes in amazement, at this modern structure. The surrounding views called for large windows, which in turn seem to dictate the modern style of architecture. Note:—Later additions are shown in the photographs but are not indicated on the plan.





• Old fashioned daisies look well
with a new fashioned house.

Arthur H. Shaw
HOUSE



- Traditional and modern are unusually well combined around the fireplace in the Shaw house.

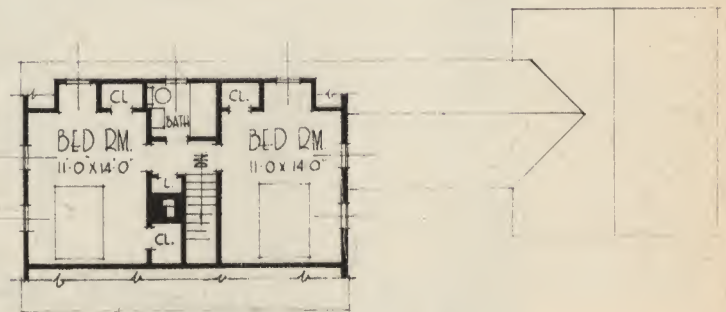
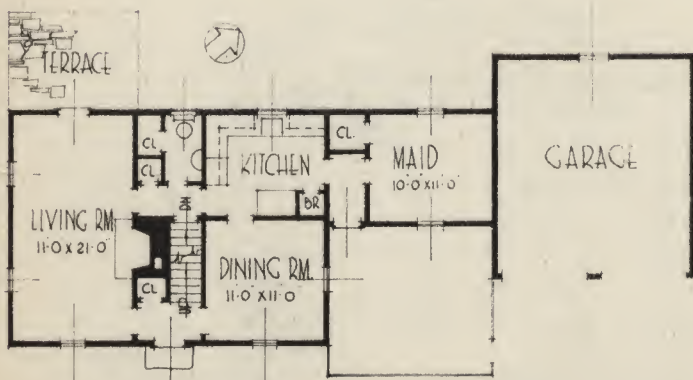


- While Mr. Shaw's study is strictly modern.



• Few houses have more charm than dormerless story and a half cottages. Space in the second story often requires a compromise. This one seems to be particularly photogenic in the snow.

Roland M. Newhall
HOUSE





Roland M. Newhall
HOUSE

• A good old lantern often lifts a standard entrance out of the ordinary.



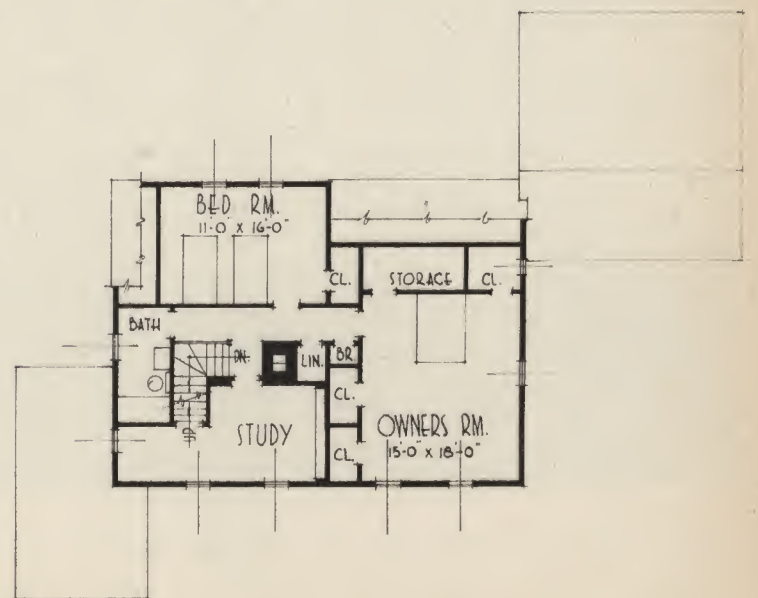
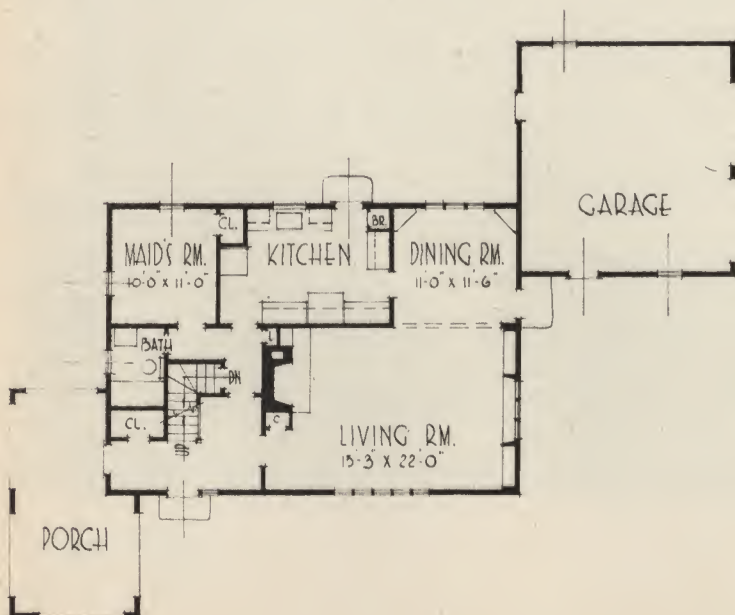
• Interior.

Roland M. Newhall
HOUSE



A. W. Adkins
HOUSE

- A good example of the use of a traditional style of architecture without use of traditional plan. The plan was dictated by the living requirements of the family, and the exterior is the best expression of the plan in its own particular setting.





• Early American precedent was a happy choice for the Adkins house. No style is better suited for a silvan setting than this, with its weathered clapboards and old boarding.

A. W. Adkins
HOUSE



Jacob Shore
HOUSE

• Dining Room.

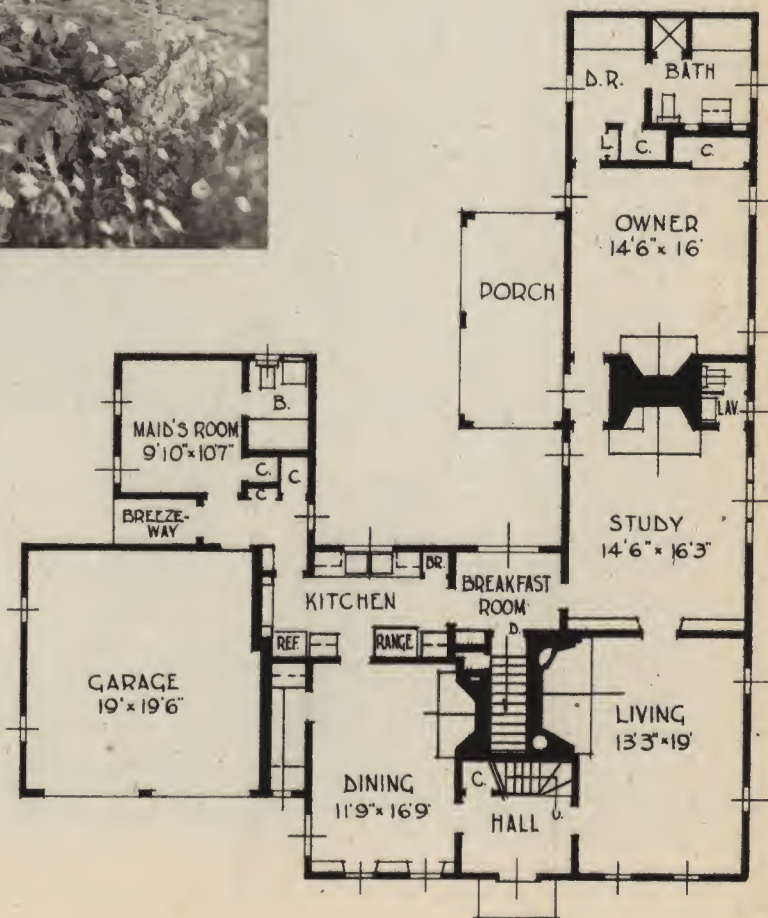
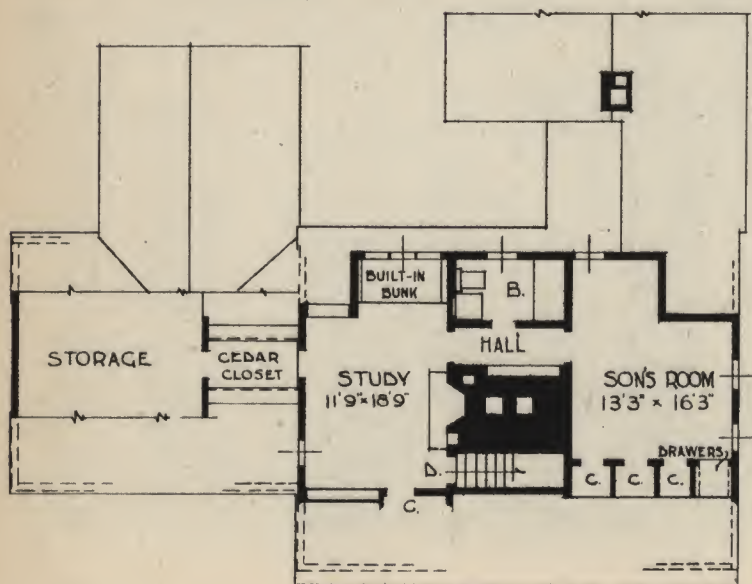


Jacob Shore
HOUSE

- The idyllic setting of the house of Mr. and Mrs. Jacob Shore in Providence belies the fact that it is located on an average sized lot among other houses.

(opposite page)

Jacob Shore House, Study (top)
Living Room (below).

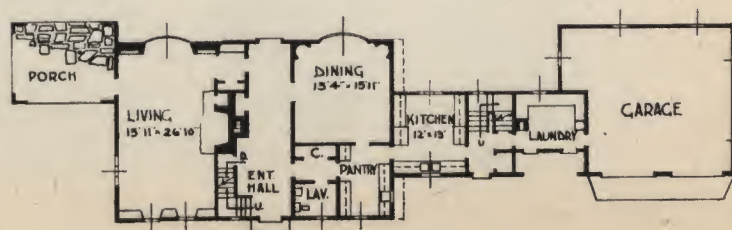
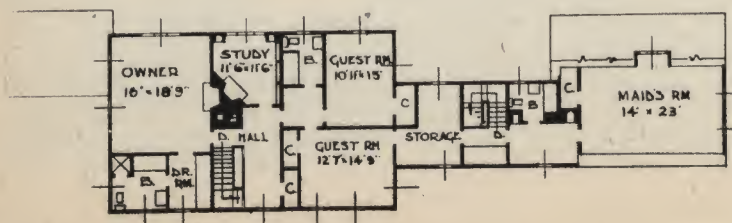






• Set high on a bank overlooking the gently flowing waters of the Nashua River is the house of Walter Barker. This view, through paper white birches, shows the garden side of the house.

Walter Barker
HOUSE





Front Entrance



The Dining Room Bow Window
overlooks the winding river.



Living Room



Vista through the Birches from
the Barker House Hallway.



Hollis Nichols

BARN

- A fence, a barn and a towering tree are familiar sights in rural New England. A good barn, however, is more than an architectural accident; it takes time, thought and wise planning.

(opposite page)

Hollis Nichols

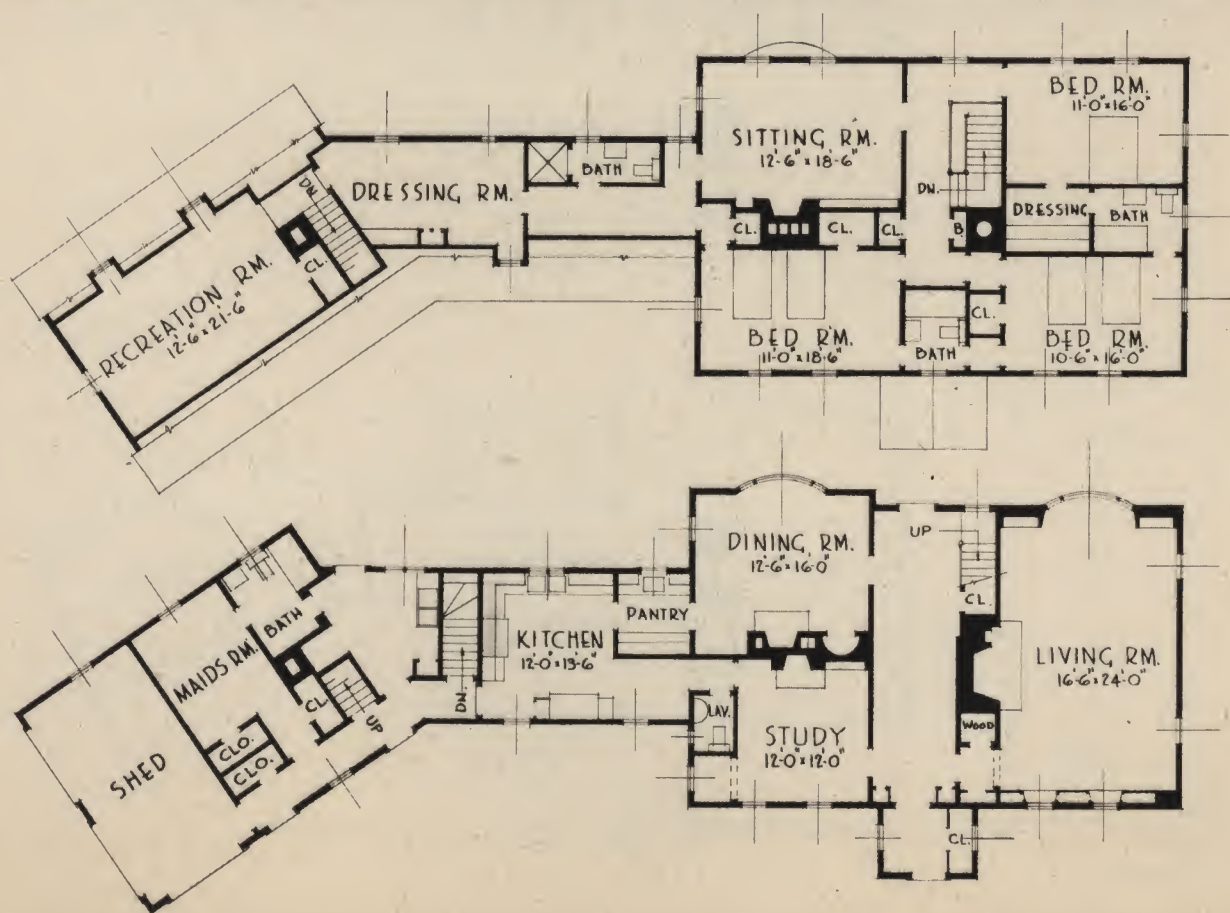
HOUSE

- Colonial houses, when one follows the book too closely, are prone to become trite and uninteresting. In this house, the angle of the wing and the two chimneys with sizes subtly varied give that touch of informality which makes a successful Colonial farmhouse. The house is painted barn red, with off-white trim.

(below)

- The Living Room.







• The attenuated lines of the Babb House cling to a rocky wooded hillside, in Wellesley Hills.

E. E. Babb, Jr.
HOUSE

